

Introducing new B.A.R. feature
'Generation Q' column, by
and for queer youth, debuts today.
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Hot (parking) spots
Merchants cry foul over Castro
Theatre's parking practices.
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Broadway babe in SF
Bernadette Peters to play
the Orpheum Theatre.
see Arts section



BAY AREA REPORTER

Vol. 31 • No. 45 • 8 November 2001

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Salvation Army Lt. Col. Bettie Love
at last week's news conference.

Salvation Army reverses stance, offers DP benefits

by Joe Dignan

In a widely praised move last Thursday, November 1, the 13-state western division of the Salvation Army announced it would extend health insurance benefits to "other adults in employees' households" within two years and by doing so hoped to comply with San Francisco's equal benefits ordinance.

The announcement — made by Salvation Army officials Richard and Bettie Love — came nearly five years to the day after the November 4, 1996 passage of San Francisco's landmark ordinance that requires all contractors who do business with the city to extend the same benefits to domestic partners as they do to spouses.

At the time San Francisco was alone in its legislation covering equal benefits, but since then, Seattle and Los Angeles have enacted similar laws. While the Seattle ordinance exempts social service organizations like the Salvation Army, the Los Angeles law, passed in November 1999, includes them, according to agency officials. Many smaller communities like Sacramento, Davis, Berkeley, and San Mateo County also now have equal benefits laws on the books.

When the Salvation Army failed to comply with the San Francisco law, which went into effect on June 1, 1997, the city terminated nearly \$3 million worth of contracts with the organization. The agency had operated several programs for the city, including a nutrition program for seniors now run by Project Open Hand. At the announcement, Jeff Sheehy, one of the authors of San Francisco's law and leader of the successful boycott of United Airlines, which had originally refused to comply with the law, said, "It caused us no joy when the Salvation Army no longer contracted with the city."

"It comes down to a confluence of
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SF DA Hallinan tells feds to 'lay off' medical marijuana clubs

Mark Leno seeks 'sanctuary' status for SF by Liz Highleyman



District Attorney Terence Hallinan, at podium, called on the federal government to stop targeting medical marijuana clubs; Supervisor Mark Leno, at right, introduced legislation that would make the city a medical cannabis "sanctuary."

At a noon news conference at the Hall of Justice on Monday, November 5, San Francisco District Attorney Terence Hallinan called on the federal Drug Enforcement Agency to stop targeting the city's medical marijuana users and providers. Later that same day, Supervisor Mark Leno introduced a largely symbolic resolution declaring San Francisco a medical cannabis "sanctuary."

Leno's proposal now heads to the Public Health and Environment Committee for a hearing before going to the full board for a vote. If approved the measure would be sent to Mayor Willie Brown for consideration.

"I am urging the DEA and the feds to lay off our medical marijuana clubs here in San Francisco," said Hallinan at the news conference.

Since the approval exactly five years ago of the medical marijuana initiative Proposition 215, street crime has fallen, and courts and jails have been freed up to prosecute violent criminals, Hallinan said. "From a law enforcement perspective, Proposition 215 has been successfully implemented."

As the U.S. continues its war on terrorism, Hallinan added, "this is a time for unity and compassion, not meanness and repression."

Dan Addario, chief investigator with the District Attorney's office and a former DEA agent himself, asserted that the DEA should "get the hell out of the medical marijuana business."

About 150 medical marijuana patients and supporters — many mobilized by the League of American Marijuana Patients and Supporters — rallied at the Hall of Justice during the news conference, loudly cheering the speakers and chanting "DEA Go Away." The rally was followed by a spirited march to the Federal Building in the Tenderloin.

San Francisco medical cannabis users and providers have been nervously awaiting the federal government's next move after a series of DEA actions that included a September 28 raid on the California Medical Research Center near Auburn and the search of the El Dorado County home of CMRC directors Dr. Marion (Mollie) Fry and Dale Schafer — re-
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Twenty years after fire, a new church may finally be built

by Matthew S. Bajko

In November 1981, the congregation at Trinity United Methodist Church lost its sanctuary to conflagration. An arsonist set the church at 2299 Market Street ablaze.

Twenty years later, the lot at the intersection of Market, Noe and 16th streets remains vacant, blocked off by chain link fence. Instead of providing a safe haven for worship, the property remains a scar on the neighborhood.

Plans to rebuild the church after the fire were shelved due to lack of adequate financing. And a proposed four-story AIDS/HIV Life Center at the site never got off the ground.

Soon, a garden will grow at the site as a new congregation moves forward with plans to erect not only a new home but also hope to provide space to a gay and lesbian arts organization and possibly a shelter for queer homeless youth.

In the fall of 1998, Trinity's congregation merged with Bethany United Methodist Church in Noe Valley. The deeds to the 2299 Market Street property were transferred to the new congregation.

"We weren't expecting that. It has taken a couple of years for us to get a handle on having a significant piece of property," explained the Reverend Karen Oliveto, the pastor for the 175-member congregation at 1268 Sanchez Street.



Christmas trees will be sold this season at the site of the former Trinity Methodist Church, but church staff have big plans for the future.

Envisioning what to do with the site has also taken some time. Instead of erecting another church building, the congregation settled on building a multi-use facility that would blend in with surrounding structures.

"We thought we could sell our current building and build a small church, mainly a sanctuary and a couple offices," said Oliveto. "But what we want is to build a building that meets as many needs as possible and serves as many groups as possible."

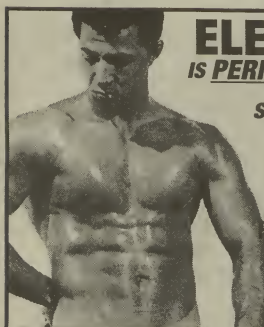
Potential partners for the building include the city of San Francisco for a queer homeless youth shelter, other congregations, and the Jon Sims Center for the Performing Arts.

In August, the church filed bylaws with the California Department of Corporations to create a separate nonprofit entity that will
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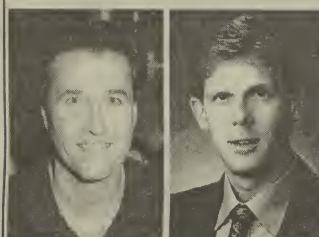
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Two battle for public defender post

by Matthew S. Bajko

While Tuesday's election is over, voters should not expect any respite from campaigning candidates. The March primaries are right around the corner, and already candidates are gearing up for those races.

Here in San Francisco, voters will select a new public defender. The Public Defender's office represents more than 20,000 adult indigent clients and 1,000 juveniles in criminal matters each year. The public defender oversees a public law firm of 80 attorneys, 40 staff members, and an annual budget of \$13 million.

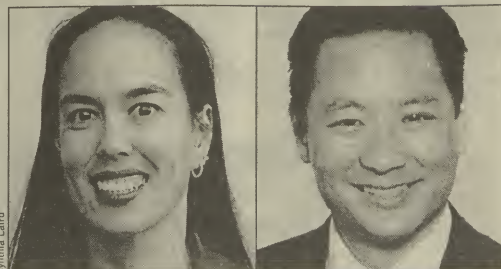
The candidates are the politically-connected Kimiko Burton-Cruz, who was appointed to the public defender post by her godfather Mayor Willie Brown in January, and Jeff Adachi, the former top aide to longtime Public Defender Jeff Brown, who resigned earlier this year after he was appointed by Governor Gray Davis to the state Public Utilities Commission. Burton-Cruz fired Adachi her first day on the job in January.

In interviews with the *Bay Area Reporter*, both candidates boasted they helped computerize the department in 1998 and brought in grant money to help fund various programs and pay for lawyers assigned to juvenile cases. Each trumpet their hiring of gays and lesbians. Burton-Cruz recently hired openly gay Jamie Austin to be the office's first budget director. As chief attorney, Adachi said he promoted the office's first lesbian and gay supervisors.

Both are graduates from Hastings College of Law and both refer to their family's ties to progressive, social issues. As a child, Burton-Cruz joined the grape boycott and considers Cesar Chavez one of her heroes.

"I didn't go to law school to put people in jail," said Burton-Cruz as to why she became a public defender. "Those of us who can, owe those who can't. Our obligation is to provide a voice to those in society who cannot raise a voice for themselves."

Adachi lists his family's internment in camps for Japanese Americans during World War II as one of his reasons for becoming a public defender. In 1978, he



Public Defender Kimiko Burton-Cruz, left, and attorney Jeff Adachi

helped organize one of the first educational pilgrimages to the Tule Lake internment camps and later in 1995, as a volunteer attorney, successfully won redress payments for a group of internees who had been denied redress.

For Adachi, the race is not only a fight to get back the job Jeff Brown had groomed him for, but also to reverse what he sees as the politicization of the office.

"It is important the office is run by someone who is experienced. All I have ever wanted to do is become a public defender," said Adachi. "It is not a springboard for political office for me. I am not running because I want to be a state senator later on."

Adachi spent more than 15 years in the Public Defender's office, first as a deputy public defender and then as chief attorney. In October 2000, the mayor's fiscal advisory committee awarded him with a manager excellence award.

"Voters should elect me because I have a passion for the job and the clients. We affect the lives of not only 15,000 people but also their families," he said. "I made sure we hired the best. The public defender is there to protect the citizens and make sure their rights are protected."

After being fired by Burton-Cruz, Adachi opened a private practice in the city. Adachi also serves on the board of directors of the Bar Association of San Francisco, the Trial Lawyers Association of San Francisco, and the California Attorneys for Criminal Justice.

Adachi and his wife Mutsuko were married in 1997. They and their young daughter, Lauren, reside in the Westwood Highlands section of San Francisco.

From 1991 to 1995, Burton-Cruz served as a deputy public defender. For the next five years, she served as the director of the city's Criminal Justice Council, overseeing the distribution of \$46 million to various criminal justice programs and initiatives.

She coordinated the Juvenile Justice Local Action Plan, oversaw funding for the community courts program, and served as staff counsel to the chair of the California Board of Equalization.

"My experience both in and out of the office is very important. It gives me a perspective of the office I would never have if I had not left," she said. "I learned how the Public Defender's office fits into the tapestry of the city."

As the daughter of state Senate President Pro Tem John Burton (D-San Francisco), Burton-Cruz leverages her political connections as positives for the public defender's office.

"Those connections are helpful. I can call someone like [Congresswoman Nancy] Pelosi and ask how can you help us out," said Burton-Cruz.

She has been an elected member of the Democratic Central Committee and is currently a member of the National Women's Political Caucus, a board member of California Community Dispute Services, and is an elected member of the board of directors of the California Public Defenders Association.

A San Francisco native, she is married to Emilio Cruz, chief operating officer for the Hispanic Scholarship Fund. Mayor Brown recently appointed him to the city's school board. The couple lives in San Francisco with their son, Juan Emilio. ▼

Public Defender hires gay man to oversee department's budget

by Matthew S. Bajko

For the first time in the history of the San Francisco Public Defender's office, a director of finance and planning has been hired. Overseeing the department's budgetary matters and purchasing needs is openly gay Jamie Austin, who began work Monday, October 29.

Formerly the city of Fremont's budget director for the past five years, Austin initially began as a budget analyst and moved up the ranks to eventually oversee the East Bay city's \$125 million budget. At the Public Defender's office, he will be in charge of the department's \$13 million budget as well as working with city officials



Jamie Austin

during budget talks.

"Everything is on track. Things appear to be in order," said the San Francisco resident of the department's books.

After being appointed to head

the department in January, Kimiko Burton-Cruz decided she needed to install a budget director. She hired Austin for \$100,126 per year.

"I think it is a great expenditure of resources," said Burton-Cruz, who is running against Jeff Adachi, who served as former Public Defender Jeff Brown's chief assistant. Voters will decide in March whom to elect to the four-year term.

"The office never had a budget person. [Jeff] Brown used to do it," said Burton-Cruz. "My first priority was to get a budget person. It is an inefficient use of my time."

Austin graduated from the University of California, Berkeley and was a Coro Fellow. ▼



Supporters of public power cheer at their victory party at the Temple bar as Proposition F, forming a municipal power and water agency, sneaks ahead during early returns. At press time, Measure I, to form a municipal utility district, was going down to defeat.

Leal wins big; Herrera in runoff

by Wayne Friday

San Francisco retained its popular city treasurer, while the race to succeed retiring City Attorney Louise Renne heads to a December runoff between the top two vote-getters, according to unofficial returns from Tuesday's election.

Treasurer Susan Leal handily won re-election Tuesday, November 6 with more than 86 percent of the vote in the low turnout city election. She faced token opposition from progressive gadfly Carlos Petroni, who garnered about 13 percent of the vote.

In the hotly contested race for city attorney, Jim Lazarus, a former aide to U.S. Senator Dianne Feinstein and a longtime City Hall bureaucrat, led the field of four with 39.25 percent of the vote, according to unofficial results. Lazarus was followed by former Police Commission President Dennis Herrera, a partner in a maritime law firm, who polled 26.8 percent. Lazarus and Herrera will face each other in a December 11 runoff.

Attorneys Steve Williams and Neil Eisenberg trailed the two front-runners with 18 percent and 15 percent respectively.

In the San Francisco proposition races, Proposition A (rebuild and upgrade City College) was a big winner, receiving more than 73 percent of the vote. Proposition B (solar power), authored by Supervisor Mark Leno, also won big, taking more than 73 percent of the total vote.

According to early returns, Proposition C (elective office vacancies), Proposition D (voter ap-

proval for Bay fill), Proposition E (election and ethics reforms), Proposition F (municipal water and power agency), Proposition G (supervisory redistricting), and Proposition H (solar power and energy bonds) all were passed by voters Tuesday, early returns indicated. Proposition I, the controversial public power/municipal utility district for San Francisco, was narrowly defeated. There are about 9,000 absentee ballots left to be counted.

Leal was all smiles at a low-key victory party at a Hayes Street wine bar Tuesday night. "Thank you, you guys are great," Leal told supporters. "I work with a department of the city that shows we can get the job done. Our return on investment beats every other major county in the state. We make money."

National races

In voting elsewhere in the country, Republican governors in both New Jersey and Virginia were turned out as Democratic candidates won the top job in those two states for the first time in years. James McGreevey was elected in New Jersey, while Mark Warner won the race in Virginia.

New York City made history by electing billionaire Republican Michael Bloomberg as its mayor; Bloomberg becomes only the second Republican to win the mayor's job in the heavily-Democratic city in decades. Democrat Mark Green had been the favorite in the contest but the late endorsement of Bloomberg by the hugely popular outgoing Mayor Rudolph Giuliani helped propel the Democrat-turned-Republican businessman in the last days of the

campaign and he kept the nation's largest city in GOP hands by a few thousand votes.

In Detroit, a young African American Democratic state legislator, Kwame Kilpatrick, who was criticized by that city's gay voters after saying he disapproved of the gay lifestyle during the campaign (he reportedly said he didn't ever want his young sons "even seeing that type of lifestyle"), was elected over another African American Democrat, Gil Hill.

In other Michigan cities, gay rights issues fared well - in Traverse City and Kalamazoo, voters rejected amendments that would have prevented their cities from enacting policies protecting gays from discrimination. In Huntington Woods, a Detroit suburb, 69 percent of the electorate voted to uphold an ordinance approved previously by the city council banning anti-gay discrimination.

In Miami Beach, Florida, voters chose to provide employee benefits to domestic partners. The Florida city defines domestic partners as two people in a committed relationship and the benefit plan won approval of 65 percent of that city's voters Tuesday.

In Houston, Texas, however, voters approved amending the city charter to prohibit the nation's fourth-largest city from offering benefits to gay domestic partners. Unofficial returns showed the anti-gay measure passing with 51.5 percent of the vote. It prohibits the city from becoming the first in that state to offer health benefits to partners of gay and lesbian municipal employees. The race was close, however, as 48.5 percent voted against the anti-gay ordinance. ▼

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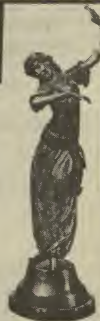
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Frightful

by Jane Warner

Castro and Market, October 31, 11 p.m.: During the Halloween festivities, a paddy wagon responded to the area of Castro and Market and picked up a man who had been arrested for being drunk in public. The drunk was handcuffed with plastic flex-cuffs and placed in the back of the wagon with several other drunks. The officers then drove to Mission Station. When the officers opened the rear door to the wagon, the drunk pushed past them and ran out of the parking lot southbound on Valencia Street. The officers gave chase, yelling for the man to stop, but the suspect ignored their commands and continued running eastbound on 18th Street. Finally catching their escapee at Dearborn and 18th, the officers discovered the man had slipped out of one of his plastic cuffs. The officers re-handcuffed the man, this time with

steel cuffs, and walked him back to the station. A charge of resisting arrest was added to his booking.

Flamers

18th and Church, October 31, 10:37 p.m.: Two officers patrolling the Halloween celebration observed a telephone pole and parked car on fire. The Fire Department responded quickly and doused the flames, which had blackened the rear side of the Chrysler, scorched the telephone pole, and melted a nearby trash receptacle. A preliminary investigation determined the fire had started inside the plastic garbage can but it was unclear if the fire had been intentional. No witnesses could be located.

Trick

Near Gold's Gym, 2301 Market, November 1, 1:05 a.m.: A woman who was out enjoying the Halloween festivities saw a group of young men walking northbound on Noe Street. Suddenly, one of

the men ran over to a freshly planted Evergreen, grabbed hold of its trunk, and pulled at it until it was uprooted. The woman yelled at the tree terrorist to stop but one of the other men in the group yelled back, "Hey, shut your mouth." The man then swung the young tree around, threw it to the ground, and walked on. The woman flagged down two officers who found the arborcidal man and cited him for vandalism.

Treason

Reliance Market, 699 Castro, October 31, 10:18 p.m.: During the Halloween festivities the small store was crowded with revelers standing in line to check out. During the rush, three men walked in, grabbed four 40-ounce cans of beer and walked out without paying for them. Other customers waiting in line started to yell and the owner of the store gave chase. The shoplifters dropped the cans and picked up some blue plastic milk crates, throwing them at the owner. The owner went back into the store and called 911. The thieves ran down the hill and disappeared into the huge crowd. ▼



EVPA grows older, wiser

by Katie Szymanski

When dozens of people packed the Castro's Chat Cafe on October 30, it wasn't to use the computers. The crowd was celebrating the 120th anniversary of the Eureka Valley Promotion Association, the oldest neighborhood group in the city.

Founded in 1881, EVPA began, as the name implies, as a way to promote the district as a place for business. One of its first projects, according to current EVPA President Lion Barnett, was to secure a transit tunnel in the early 1900s that connected what is now the Castro to the rest of the city. In the late 1960s and into the 1970s, the group began to take more of a residential shape, with homeowners and renters battling a city plan to extend a freeway down Market Street. The group soon after took issue with a rezoning plan that would have allowed buildings up to 12-stories high, in what was an



EVPA President Lion Barnett, center, was surrounded by members of the neighborhood association at its 120th anniversary party.

unsuccessful effort to develop the neighborhood to resemble downtown.

"These were two major issues that could have dramatically af-

fected this area," said Barnett, "that EVPA was very instrumental in fighting."

Today, the group still fights for
next page ►

'Women Making Waves' to benefit CUAV

by Katie Szymanski

Three of the Bay Area's most talented, empowering women will be honored at "Women Making Waves," a reception hosted by Community United Against Violence next Thursday, November 15 from 6-9 p.m.

City Treasurer Susan Leal; grassroots publisher and nonprofit fundraiser Kim Klein; and youth activist, mother, and executive director of the Center for Young Women's Development Lateefah Simon will all be honored at the event, to take place at the Crystal Lounge in San Francisco. The women were chosen for recognition, according to CUAV Executive Director Terry Person, because they are "people who have made really positive changes not only for themselves but for their communities."

"Kim Klein, for all the fundraising she has done for social justice organizations, honoring her was a no-brainer. Susan Leal handles the city budget from which a lot of women and girls benefit. And Lateefah Simon is a downright wonderful little role model. To be able to be a youth intern at 17, and a few years later she's heading up the organization ... just goes to show that if you put your mind to it there are great things all of us can do as women."

Klein, an internationally known fundraising trainer and consultant, is the co-owner of Chardon Press, which publishes and distributes nonprofit-related materials; the founder of the Grassroots Fundraising Journal; and the author of the popular reference guide *Fundraising for Social Change*.

Simon, now 24, grew up in the

city's Western Addition and was working at her after-school job at Taco Bell when she was approached by an outreach worker for the Center for Young Women's Development. She began in an entry-level position and received promotion after promotion to become executive director at the age of 20. The center trains 2,500 young women a year in law and policy; runs one of the nation's first peer-run education, employment, and community reintegration programs for post-adjudicated and currently incarcerated girls; and helps to organize young people around political issues.

Leal, who was just re-elected to her second term as city treasurer, was the first Latina and gay or lesbian person of color to serve on the Board of Supervisors and was elected city treasurer in 1997. She is widely credited with increasing

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Leno leads gay response to anti-Arab hate crimes

by Katie Szymanski

The LGBT response to the September 11 terrorist attacks, although unified in its grief and outrage, has been split in addressing the ensuing backlash against Arab Americans. Some community members jumped on the anti-Arab bandwagon, at times equating Islam and homophobia as justification for their indifference to the increasing hatred against an entire population of our country. Others, like Supervisor Mark Leno, are demonstrating that the gay community still has a chance to go down in history as having done the right thing.

On Monday, November 5, Supervisor Mark Leno made a formal request to the City Attorney's office to draft legislation allowing civil remedies for victims of hate crimes. The request was inspired, said Leno, by last week's passage of a similar law in Oakland, and the more than 40 reported recent hate crimes against small business owners of Middle Eastern descent in San Francisco.

"With this legislation we will be stating ever more clearly that San Francisco will not tolerate acts of hatred," Leno told the *Bay Area Reporter*.

Under existing state and federal laws, victims of hate crimes may see enhanced criminal penalties against their perpetrators, but aside from watching justice be done, they get no personal restitution, as fines that are sometimes collected always go to the prosecuting jurisdiction.

Leno's proposal would add civil penalties and allow for up to \$25,000 per incident to be paid to the victim directly. Civil cases are not dependent on a successful criminal prosecution, and will be filed as separate cases. It would therefore be possible, much like the O.J. Simpson trials, to receive reparations as a victim even if the alleged perpetrator was not found

guilty in criminal court. Because the proposed law is modeled on Oakland's legislation, it should not take more than a few weeks to draft, and Leno is optimistic that the process will be completed by City Attorney Louise Renne before she leaves office in January.

"In the case of the cafe owner in the Mission whose windows were repeatedly broken, the monetary remedies connected to this law can be very helpful," said Leno, referring to the Arab-owned City Blend Cafe at 16th and Valencia streets. Many Mission residents—regardless of their sexualities or ethnicities—stood 24-hour watch over the coffee shop and started a collection to repair the shop's damage.

The proposed law follows a public education campaign launched last month by Leno and small business owners that features bus shelter and print media ads with the slogan, "Tolerance is the foundation of our democracy." Leno said he believes that a gay response to anti-Arab backlash is important.

"Tom took a lead," said Leno of Board of Supervisors President Tom Ammann, who introduced a resolution immediately after September 11 to address anti-Arab sentiment. "I took a lead. As representatives of the LGBT community, we are taking a stand."

For the past two months, anti-hate signs—welcoming people of all sexualities and ethnicities and opposing the frequent attacks against innocent Arab Americans—have hung throughout the Mission District at queer, Arab, Latino, and other businesses, declaring a solidarity among the neighborhood's diverse residents.

But the Arab-inclusive anti-hate signs have been sparse in the gay-heavy Castro, where at least a handful of the attacks have reportedly occurred.

Small business owner Sami Wahhab told the *B.A.R.* that he supports Leno's proposed legisla-

tion because thus far he has had no other recourse to address the numerous verbal assaults he has received. Wahhab, who owns Reliance Market at 20th and Castro, said that most of his calls to the city police have gone unanswered, despite the fact that he has been personally threatened with violence.

"When these things happen it is actually quite scary," said Wahhab. "We really don't know if they mean what they say and some of them actually get a little bit violent with us."

Wahhab, a Palestinian-born Arab American who decries the September 11 attacks and is "against terrorism and against attacks that target any group," said he is most upset that his own attackers are longtime residents and frequenters of the Castro who should be familiar with how hate crimes demonize innocent people in the name of a misguided cause or viewpoint.

"I've been here 11 years and never had any problems in this neighborhood. I have a lot of gay and lesbian friends and now we are suffering the same kind of hate they experience."

Leno's proposed law, while motivated by recent events, would benefit victims of all hate crimes, including those based on nationality, religion, race, gender, and sexual orientation. ▼

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EVPA

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neighborhood character, but with a balance.

"As a neighborhood, we recognize the need to combine residential with commercial interests. But the commercial should serve the neighborhood," said Barnett, who is perhaps most proud of the negotiating he did when Pottery Barn first expressed interest in coming to the Castro.

"At the very first meeting two years ago I put two things on the table. One was domestic partner benefits. The other was suggesting the community meeting room," said Barnett.

The company now provides both.

For Barnett, his focus as president for the last three years has been working with—not against—other groups and interests. Although the group went through a period of estrangement from other associations, Barnett has opened the lines of communication between EVPA, the Duboce Triangle association, and the Merchants of Upper Market and Castro.

"Currently an interest of concern to all of us are the changes at

California Pacific Medical Center's Davies campus," he said. "In their plans for consolidation we are facing a great danger of losing a full service hospital and having no emergency room for the entire area."

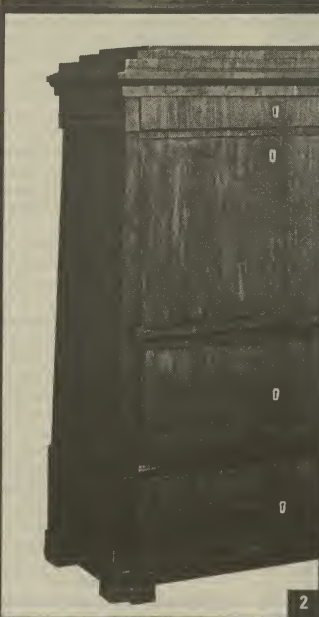
With issues like these, said EVPA corresponding secretary and candidate for president Gustavo Serina, more people are always welcome in the 200-member organization.

"Our members are renters and homeowners, men and women, straight and gay," said Serina.

EVPA is open to all residents, merchants, and employees of the area that spans from 22nd Street to Twin Peaks. Annual dues are \$15 per person and \$25 per family.

"What EVPA represents is a great way to know your neighbors and to work together on community projects," said Serina, noting that the group was instrumental in developing the Pink Triangle Park, and plans to help with the proposed memorial for United Flight 93's Mark Bingham.

EVPA meets every third Thursday of the month at 7:30 p.m. at the Eureka Valley Recreation Center on Collingwood Street. More information can be found at www.evpa.org. ▼



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Heavy-handed feds

Since May, when the U.S. Supreme Court ruled against medical marijuana, we expected that it would be only a matter of time before the federal government started trampling on the will of California voters regarding medical marijuana clubs. It was five years ago this week that state voters overwhelmingly gave the thumbs up to Proposition 215; and ever since – despite voter or legislative support for medical marijuana in several other states – the federal government (first under Bill Clinton and now under George W. Bush) has sought to stymie medical cannabis providers and patients, who have come to depend on the medication to relieve pain and wasting caused by AIDS, cancer, and other life-threatening illnesses.

With the weight of May's Supreme Court decision behind it, however, the Drug Enforcement Administration, under the leadership of archconservative Asa Hutchinson, has begun its heavy-handed approach to deal with medical marijuana. In late September, agents seized thousands of patient records from the California Medical Research Center in El Dorado County in what was portrayed as an investigation into alleged marijuana distribution. And last month, DEA agents raided the Los Angeles Cannabis Resource Center in West Hollywood, where they seized computers, financial documents, some 400 marijuana plants, and medical records of 3,000 current and former patients.

In what's probably a futile effort to forestall raids on the numerous medical marijuana clubs in San Francisco, District Attorney Terence Hallinan on Monday went public with a plea to the DEA to rethink its campaign against medical marijuana providers and patients. Hallinan pointed out that passage of Proposition 215 has led to a reduction in crime, since patients can get their medicine from clubs rather than buy pot of unknown quality on the street. And San Francisco's use of city-issued identification cards provides a level of safety to patients, who can show them to club operators and, if necessary, to police.

But it's unlikely Hallinan's press conference will sway the feds. As a result of recent DEA raids elsewhere in the state, medical marijuana clubs in the city remain on high alert; some have even closed, while others could be under surveillance.

The federal government's blatant strong-arm tactics against medical pot, however, isn't the only violation of states' rights in the news. This week Attorney General John Ashcroft announced that authorities will be permitted to pursue doctors in Oregon who take part in assisted suicides of patients. That measure was approved not once but twice by Oregon voters and in many ways parallels the fight over medical marijuana since it, too, was approved by the electorate. Republicans generally profess to be staunch sup-

porters of states' rights; yet, the administration's decision to go after medical marijuana in California and doctors performing assisted suicides in Oregon only shows the shallowness of conservatives' ideological commitment. Voters in two western states long ago decided on these issues of importance to themselves and, in defiance of those voices, the federal government has inserted itself into these states' public policy matters.

In these days of war abroad and bioterrorism at home, we find it to be an utterly complete waste of resources – of money and personnel – to go after sick and dying patients. The federal government should, in Hallinan's words, "lay off" those who use, cultivate, or distribute medical cannabis, just as they should not punish doctors who prescribe such treatment. ▼



Editorial



Who deserves a vigil?

by Steve Filandrinos

Do Palestinians deserve a vigil in the Castro? Certainly our compassion has extended beyond purely gay issues before. The September 11 memorials, for example, weren't limited only to gay victims and heroes like Mark Bingham (the gay man who helped to down one of the hijacked planes). The shrine at 18th and Castro honored everybody who suffered loss, regardless of sexual identity.

Indeed, there were probably homophobes among the thousands murdered in the World Trade Center, but candles burned for them as well. And rightfully so. Even bigots don't deserve such a fate. Regardless of one's beliefs, an injustice is an injustice. For a moment, our community sidestepped identity politics in its grief. Like other Americans, gays and lesbians demonstrated noble values by donating time and money and affirming the value of each life, the tragedy of each death.

But in some ways, many people are still blinded by another form of identity politics: nationalism. Our outrage and grief are selective. While many LGBT folks are concerned about international oppression of queers, we often ignore the extent of human rights violations around the world. Global violence and mass death didn't start on September 11. Yet we have been slow to extend compassion to the victims of U.S. atrocities overseas. Tragically, the U.S. contributes substantially to global violence including U.S.-led sanctions on Iraq that kill 5,000 Iraqis per month.

Why have such events never inspired the kind of outrage and compassion Americans showed on September 11? We must ask Americans who are waking up for the first time to the sting of global violence to be consistent in their values. As somebody who works in the peace and justice movement, I

want to reach out to those who have this new awareness and encourage a truly global understanding of human rights. This means not just mourning the thousands dead in New York, but also the scores dying in Palestine, Iraq, and Sudan. This means demanding justice not only for the September 11 victims, but also for the victims of U.S. crimes – justice for Palestinians, starving Iraqis, victims of the largely forgotten 1998 U.S. bombing of Sudan. For the gay community, a global commitment to human rights requires that we move beyond merely gay concerns.

Let's follow the example of our heroic Palestinian sisters and brothers when they responded to the WTC attack. Many readers may only remember the images, played and replayed, of a small group celebrating in the West Bank by handing out candy. This was a severely skewed and inaccurate depiction of the Palestinian response. In fact, 1 million Palestinian school children honored the dead with moments of silence. There were continuous vigils. The U.S. Consulate in East Jerusalem received a "foot-thick pile" of condolence faxes from Palestinian organizations. (See <http://www.globalexchange.org/campaigns/palestine/news2001/nigelParry091201.html> for more details.)

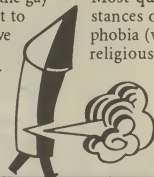
Amazingly, this outpouring of Palestinian sympathy occurred in the context of a racist and brutal military occupation funded by U.S. tax dollars. With U.S. funding, Palestinians are terrorized, tortured, exiled, and murdered with weaponry made here and rewarded to Israel every year unconditionally by our government. And yet, they held vigils for us! How can we be any less humane in our reaction to their struggle against military occupation and dispossession?

And do innocent Afghans deserve a vigil? Recent letters to the Bay Area Reporter have

expressed support for bombing Afghanistan. These letters justify the bombing by invoking images of oppressed women and oppressed queers living under Taliban rule. But I'm not sure bombing oppressed women or oppressed queers is a particularly liberating gesture. Moreover, if human rights determined U.S. military action, then the U.S. would also be bombing allies like Saudi Arabia and Israel, and of course itself. Most queers today would agree that instances of black Southern Baptist homophobia (which is not any worse than white religious homophobia) don't justify gay white racism. Likewise, instances of homophobia in some Muslim countries don't justify military occupation, starvation, and missile strikes. Conversely, the fact that Israel tolerates a gay pride parade in Tel Aviv doesn't excuse its other severe human rights abuses.

So the innocent lives lost in Afghanistan and Palestine also deserve a vigil. But of course vigils are symbolic gestures. In addition, what we really need is an enduring commitment to international human rights. We need to challenge blind patriotism. We need to stop reducing the complex roots of global violence into clichés about freedom and fanatics. Finally, queers need to continue to resist the way identity politics (national or sexual) can limit our compassion, and instead use our well-earned understanding of oppression to commit to global justice – the only way we will ever achieve true peace. ▼

Steve Filandrinos lives in San Francisco and works on the Palestine Human Rights Campaign at Global Exchange. He can be reached at peacewithjustice@aol.com.



Guest Opinion

LETTERS

Love it or leave it

I read Tommi Aviccoli Mecca's letter [Mailstrom, October 25] and was wondering when this guy will wake up and smell the coffee. Does he not realize that as a gay person, the Taliban wants him dead too? In Islamic countries, gays are killed just for the way they are. Women are treated as slaves and have no rights. Does he not realize that the 5-year-old boy he talks about in his letter would be trained to grow up to be hateful toward America and everything we stand for? I am shocked that gays, lesbians, and women's rights groups are not screaming more about what happens to them in the Middle East. In my opinion, based on Mr. Mecca's past letters, he himself cannot stand the "American way of life." Maybe he should move to another country. Perhaps somewhere in the Middle East.

Steve Adams
San Francisco

Police spoil Halloween show

A letter to those who came to see our Gay Glo show in the Castro on Halloween night. And to those who are curious.

About eight minutes into our 12-minute annual Halloween Gay Glo performance, several of San Francisco's finest (and we use that phrase with the utmost respect) made an unwelcome appearance in our back stage area. After they'd had a few seconds to process what they were facing – a highly organized theatrical production in full swing – they delivered a devastating message: "Shut it down. Now."

We pleaded with them to let us finish the last four minutes – four measly minutes! – of the show, if for no other reason than to prevent the crowd from going ballistic. But alas, there was no room for negotiation. So, we'd like to take this opportunity to apologize for letting our audience down. It was out of our hands, folks.

When we started producing the Gay Glo show back in 1989 at the corner of 18th and Castro streets, it was a low-key event that kind of snuggled in alongside the other Halloween festivities taking place in the Castro. Since then, Gay Glo has taken on a life of its own and steadily grown to dominate (dare we say, define) Halloween in the Castro. This year's show was no exception, attracting our largest audience ever, and therefore prompting the SFPD to shut us down. The official line, according to Captain Ron Roth of the Mission Station, was we were tying up traffic at the intersection of Noe and Market and creating a dangerous situation. Yes, and anyone who was anywhere near Noe and Market on Halloween night knows the intersection was already a dangerous situation by 9 p.m. (our show didn't begin until 10). So why didn't the police just close the intersection then? Who knows and who cares at this point. The bottom line is, we were cheated out of doing what we love doing and our audience was cheated out of one kickin' show. Lesson learned? Next year we work with the police in advance to make sure the show comes off without a hitch.

One of the original goals for Gay Glo was to help revitalize what we perceived as a decline in the Castro's creative spirit. We love our community and Gay Glo is, was, and always will be our way of showing it. Our shows are also free. We pay for them out of our own pockets and each year we spend months planning and preparing what you finally see for 12 minutes on Halloween. This year's performance was especially poignant for all of us because we began final production on September 11 and realized immediately the extra importance of providing a little haven of escape and good feeling for all San Franciscans.

We realize law enforcement is under tremendous strain with the new, ever present threat of terrorism. But we find it tragic they could not comprehend what was happening that night at the corner of Noe and Market. They saw the audience. They saw the good vibes being generated by the audience. But they chose to ignore it. One officer went so far as to suggest the gathering outside was an anthrax magnet. For God's sake, is this our future? Not if we can help it.

To our audience, we say we are truly sorry we could not complete this year's performance. It is your cheers, applause, and laughter that make it all worthwhile. Rest assured we shall return, bigger and better than ever!

For more information about the Gay Glo show, please visit our Web site at www.gayglo.net. Drop us a line. Share your thoughts, feelings, and ideas for future shows. Also let your city representative know that Halloween in the Castro is here to stay and that the individual creativity that makes San Francisco so unique will never be diminished.

Brian Busta and the Cast and Crew of Gay Glo
San Francisco

AIDS Ride responds

I would like to respond to the recent article, "SEAF, LA Center put brakes on AIDS Ride" [October 18] on both a personal and professional level.

As a dedicated AIDS advocate, I take offense at being misrepresented, having my remarks miscon-

strued and taken out of context, as well as having remarks misattributed to me. I am a gay man who lost my first gay family to AIDS. I was on the founding board of the AIDS Health Foundation in Los Angeles and took a three-year leave of absence from my job to serve as executive director of AIDS Project Los Angeles. I returned to the board of AIDS Project Los Angeles two years ago because I knew the fight wasn't over.

Let me be perfectly clear: The California AIDS Ride riders and participants are extremely important to me. They are what California AIDS Ride is about and it is their dedication and spirit that makes AIDS Ride what it is. Since California AIDS Ride 8 wrapped up on June 9, we've received feedback from concerned participants about how the event may have lost its focus. We listened carefully to these critiques and we agree. We made mistakes in CAR 8 and we will correct those mistakes for future California AIDS Rides. Our goal is to return to the spirit of what makes California AIDS Ride great – a journey of kindness and a powerful moving message to make a difference for people living with HIV/AIDS.

Creating awareness of HIV/AIDS, and raising funds for people living with HIV/AIDS is an ongoing process that must be innovative to be successful in an increasingly crowded area of needy and worthy causes. Such innovation is not easy; it is the product of thoughtful analysis and absolute focus on the end result. We must innovate and recognize that we are going to make mistakes, but we will learn from them as we pursue our goal of creating meaningful events that significantly support people who need HIV/AIDS services in California.

We have areas of dispute with SEAF and LAGLC, which we are handling in an appropriate manner, within the bounds of our contract and while trying to maintain the spirit with which we entered this relationship eight years ago. What is astounding to us and insulting to our community is the absolute lack of creative thinking demonstrated by the SEAF and LAGLC. Why would they choose to do a cycling event that directly competes with the California AIDS Ride? Our community and our cause are not helped by combative acts aimed at disruption and divisiveness. Let us return our attention to the cause we are committed to and re-focus our efforts on achieving results for people living with HIV/AIDS. They deserve no less.

Steve Bennett, President
Pallotta Teamworks

Turning their backs on Pallotta

I find it unfortunate that at a time when AIDS organizations need every penny of funding they can get, the San Francisco AIDS Foundation and the Los Angeles Gay and Lesbian Center have chosen to turn their backs on Dan Pallotta and Pallotta Teamworks. For a decade, Dan Pallotta has shown a commitment to raising money for AIDS causes that few other for-profit entities have shown. The fact that he is able to do so and make an honest living for himself at the same time should be cause for celebration, not criticism. The next time someone from one of those organizations hears of someone suffering from AIDS and wants to scream for more government funding, I instead urge that person to think of Dan Pallotta and the gift horse you have looked in the mouth.

Edward N. Mazlish, Esq.
Jersey City, New Jersey

Coors responds

All of us at Coors Brewing Company, and in partnership with our distributors, want to take a moment to underscore our sincere commitment to the gay, lesbian, bisexual, and transgender community. That never wavers.

We are encouraged that many friends join us to express regret at continued efforts to distort the fair-minded policies and practices of our company. It's unfortunate to see such attempts to split our community, especially when divisiveness serves no beneficial purpose – and that's why we could not justify a response ad ["Activists angered by Coors ad in fair program," September 27]. We feel just as strong an obligation to you to put the record right.

Coors Brewing Company is completely independent of any private foundations. Neither the Adolph Coors Foundation nor the Castle Rock Foundation owns a single share of Coors stock. When a customer buys a bottle or can of Coors, in fact, a portion of the profits are instead given back to serve the community, to respond to the AIDS epidemic and other urgent health needs, and to consistently express our respect and support for our gay customers, employees and business partners.

In addition, all political contributions made by the company are based solely on issues that specifically concern the brewing industry – as they are for most other corporations in their own industries.

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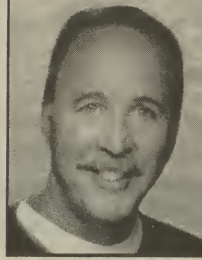
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efits to the same-sex partners of our employees. Community leaders and gay publications have consistently honored our corporate policies recognizing the equal status of gays and lesbians, as well as our sensitive and supportive programs on behalf of individuals living with HIV/AIDS. We commit to these practices because they make good business sense, of course, but also because they are the right thing to do.

We urge you to get the facts, and to share these basic facts with others. As responsible business leaders, we believe all companies ought to be judged by the same standards, and by that measure, Coors is consistently judged one of America's most responsible and ethical corporations.

All of us have personal choices to make, and we hope these choices are based on solid information. We hope you will find this background helpful, and appreciate how much we value your support and attention, too. If you have any questions, we hope you will feel free to get back in touch - or consider checking out more of the facts on our Web site at www.coors.com.

Bruce H. Chopnik,
 Golden Brands On-Premise Specialist
 Cinde Dolphin,
 Coors Marketing Manager

Watch traffic signals

I'd like to make a plea to the many people who use the intersection at Castro and Market and 17th streets: Please take the traffic signals seriously.

On a recent morning, I was preparing to cross Castro, from in front of the Buena Vista, to the other side to go downstairs into the Muni station. The light changed and the walk signal came on. I started walking, when a man in a black Honda Accord decided to go ahead and cross Market anyway, despite the fact he was entering the intersection on a red, not yellow, light. I'm glad I wasn't in his way.

It's not an uncommon sight, however, for people to cross Market after entering that intersection on a yellow light. Folks, that is too long a distance to even hope of making it through on yellow. So, what happens is that the light changes, but scores of people don't dare start walking because of the car speeding through that huge, wide intersection. Sometimes, though, the pedestrians start walking anyway, in defiance or protest, and the cars end up stuck blocking the access from upper Market onto 17th Street. I think the frustration for pedestrians gets to be pretty strong after a while.

However, pedestrians do the same thing by ignoring the fact that cars have the right of way on a green light. Pedestrians will constantly cross 17th Street from in front of the Buena Vista over to where the Chevron station sits no matter if they have a green light or a red one.

Wherever you may be going, I think it can't be such an important destination that you risk your own life, or the lives of others. So, please, at least make an effort to be considerate and wait for your turn.

Steven Kyle Weller
 San Francisco

AEF staffer missed

We, as longtime volunteers, would like to thank Leslie Ewing for her letter [Mailstrom, October 18] bringing to everyone's attention the wonderful qualities of our friend and leader, Peter Atanasio. Leslie is right, he was the glue that held us together. The warmth of his personality, his never ending patience, sense of humor, attention to detail (milk for Jeannie's tea), and organizational skills made us all deeply appreciative of him and made it a pleasure to come to the office.

Words cannot express how much he is missed.

Jeannie Engelhart
 David Shocombe
 AIDS Emergency Fund Volunteers

Memorials for all victims

I wanted to express my gratitude to Supervisor Mark Leno for his efforts on constructing a memorial for San Francisco hero, Mark Bingham. Mark Bingham deserves to be honored here in San Francisco and in the Castro District that he called home. However, I think that as we honor and remember Mark Bingham, we should also honor the other LGBT victims of September 11, 2001. An effort should be made by those that undertake the construction of such a memorial to contact the families and survivors of September 11 from our community. Those working on this memorial should work with New York-based groups, such as the Empire State Pride Agenda in constructing such a list of heroes and victims (even those in the military that died at the Pentagon, if their families are willing to acknowledge their LGBT identity).

Then, when planning and construction on such a memorial begins, all of these heroes and victims should be a part of it. Their names should be listed. Such an effort could be a likeness of Mark Bingham (a

statue or image) centered in a circle of names, such as those in the AIDS Grove. Also, those that were a part of San Francisco, but not LGBT identified, should be remembered and honored. If such a memorial spot couldn't be found in the Castro, then one should be found in one of San Francisco's parks or the forthcoming LGBT center. However, none should be forgotten, regardless of sexual orientation or gender identity. They were all heroes that day and they were all either San Franciscans or LGBT victims.

Also, while we're at it, let's not forget my previous idea and conversation with Supervisor Leno about honoring LGBT and non-LGBT victims of hate crimes with some other kind of memorial. For, as we remember those of September 11, we should also remember Matthew Shepard, Brandon Teena, Fred Martinez Jr., Billy Jack Gaiter, Garnett P. Johnson, Harvey Milk, Bill Clayton, James Byrd, and others.

An effort such as this should include the help of Community United Against Violence and other anti-violence organizations; those who've done the research, know the stories, and want to do something to help. If it involves the LGBT Community Center, they should be included in the process too, but should not overpower the grassroots community effort of others like myself interested in being a part of such an effort. The LGBT center could also start a "Sponsor a Survivor or Victim of Hate" campaign to list names. For \$100-\$1,000 or more, a person could sponsor a name or a star on the stairways, walls, or rooms of the center.

A fountain would be nice if possible because it would let observers of such a memorial be at peace when viewing the names and with the names should be a guidebook on that person's life or story and a short bio of the sponsor and why they chose to sponsor or what they've done to remember the victim.

The first order of business would be for Supervisor Leno to form a community advisory board or committee of those interested in undertaking both memorial ideas. It should include his office, other supervisors, anti-violence organizations, the LGBT Community Center board, Districts 8, 6, and 5, tenants of the LGBT center, the mayor's office, our state legislators, the LGBT media, and any other interested San Francisco residents.

It should also be as diverse as our community, but not tokenized with those that really don't take such a memorial seriously or that just want to be assigned a committee appointment. The first start is Supervisor Leno's thought and I challenge him to the task of such a major effort to remember those lost in our community because of bigotry and hate, both on September 11 and before and after September 11.

Seth Watkins
 San Francisco

Damage to innocents

This is my response to Dale Carpenter's "Left Out" column [October 18]. My question is: Does causing millions to flee their homes from bombing and putting these people at risk for disease and starvation, not cause damage to innocents? Does bombing vital infrastructure such as electrical grids and water treatment plants (inadvertently, of course), not cause damage to innocents? Are we not doing the same to other innocents that the terrorists have done to us to send a message or catch a handful of terrorists? And are we not generous because we exploit the world's resources and peoples so we can use 40 percent of the world's resources? Even the robber barons of the early 20th century gave back some of their ill-gotten goods out of guilt. Give me a break. And, of course, I presume you are willing to risk your life to save innocents such as myself by joining the special forces. For that I thank you.

Denise D'Anne
 San Francisco

Condoms needed

I find the impossible is happening. I am not surprised health officials and activists mention the use of poppers as a cause of HIV and it is proof that many are not hearing the lessons that have been taught for years ["Whatever happened to 'poppers' and HIV prevention?" October 25]. This is due to a lack of education. There was a time when the gay community was bombarded with newspaper articles (the B.A.R. had many articles), leaflets in baths, bars, backrooms - anywhere sex was happening - concerning condoms. There appears to be almost an entire generation ignoring warnings about not using condoms.

Still proof of the effects of not listening is around, perhaps next door to you, perhaps a friend. To deny HIV may hit you is to laugh at death. It can happen to you regardless of income, age, social bearing, what type of car you drive, clothes you wear, etc. The community needs to drop-kick another blitz of newspaper articles, leaflets, speeches, etc. with educational materials as to how HIV is transmitted. The basic facts and nothing else. Those basic facts are frightening as hell if you listen and apply facts to your life. Perhaps another showing of *And The Band Played On* should be scheduled for the Castro. Open your ears and hear.

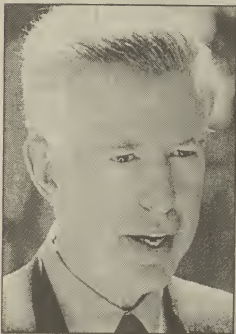
Andrew James
 Oakland, California

POLITICS

Despite criticism, Davis did right thing

by Wayne Friday

It's been a week since Governor **Gray Davis**, acting on what he termed "credible" threats of terrorists acts against California suspension bridges, ordered heightened security at San Francisco's Golden Gate Bridge, the Bay Bridge, and two others in Southern California (one of which is not a suspension bridge), and politicians, news editors, and others across the state are still second-guessing the governor. Did Davis overreact to what the FBI-issued advisory called "unconfirmed information" that there could be attacks against bridges in the western United States?



Governor Gray Davis

Editorials in the *San Jose Mercury News*, the *Sacramento Bee*, the *Contra Costa Times*, and other major dailies took Davis to task, accusing him of "issuing a specific terror alert based on vague, unsubstantiated evidence," and the like.

I think Davis, given what he had from the FBI, and his responsibility to keep Californians safe, probably did the correct thing. While critics have pointed out that to date, there have been no attacks on the West Coast by terrorists, there also has been no indication that I know of that **Osama bin Laden** has some kind of East Coast bias. Simply put, the FBI warned of attacks against targets in the western United States, specifically suspension bridges, and Davis simply advised Californians that these attacks "might" happen between November 2 and 7. What else was he to do?

While some like the *Mercury News* have said editorially that Davis should have remained "silent" about the warnings, imagine what the consequences would have been had Davis ignored the threat and a target, possibly even the Golden Gate Bridge, had been attacked by terrorists. Davis would then have been crucified by these very same editorial writers and second-guessing him for having had the information and "not warning Californians."

To be sure, a no-win situation for the governor, but better to err on the side of caution.

For that matter, the warning Davis spoke of was already issued to some 1,700 private corporations a full day before the governor warned the public; the potential threat against the bridges was quietly passed on last Wednesday to members of *InfraGard*, a partnership between the FBI and private companies, as well as nearly 1,800 law enforcement agencies

across the nation, including many in California.

As it turns out, thankfully, at press time no attacks took place in California, but imagine the outrage had the Bay Bridge been attacked and the governor, having had advance information, failed to warn the public of the threat. There's no doubt in my mind that those now criticizing Davis are wrong — dead wrong — and they know it. Davis did the right thing.

Indeed, the governor, under fire from some newspapers and predictably, from his GOP gubernatorial opponents **William Simon** and **Bill Jones**, received unsolicited support from President **George W. Bush**. When asked at the White House about Davis's handling of the incident, Bush replied "as a former governor, I didn't particularly care when the federal government tried to tell me how to do my business, and I think any governor should be able to conduct their business any way they see fit."

This week, California's senior U.S. senator, **Dianne Feinstein**, (D) also came to Davis's defense, saying "I think the governor did the right thing and I fully support his decision to issue the alert." Davis was also defended by Los Angeles County Sheriff **Lee Baca**, a Republican, who said the governor had an "obligation" to inform the public of the threat, adding that "shot-calling as to public safety is not going to occur in Washington, D.C. If I think the public needs to know something, no federal agency is going to stop me."

So, while political opportunists like Simon, who used a press conference in Sacramento while announcing his candidacy to criticize Davis, and other cynical politicians dismiss Davis's cautionary announcement as a "political move," I think Davis had little choice but to alert the public.

While there are those who think nothing much has really changed in America, everything has changed. Hell, none of us want to live the rest of our lives in fear, and while part of the idea of terrorism is to instill fear in Americans, keeping us on edge, it is always better to be safe than sorry and Governor Davis has nothing to apologize for. Let's hope that Davis has the good sense to do it again if he thinks it is necessary.

Politics and people

President Bush and his conservative GOP allies in the House of Representatives got their airline security bill passed last week, but it might very well come back to haunt Bush and his party in next year's congressional elections. Even Republican moderates worry that the bill that Representatives **Tom DeLay** (R-Texas) and **Dick Armey** (R-Texas) insisted on as opposed to one favored by all 100 members of the Senate, would eventually hand the Democratic Party a potent campaign issue because the bill rejects the complete federalization of airport security that many polls suggest most Americans want. The bill that the Senate passed and that GOP House moderates preferred as

well, would have made all 28,000 airport baggage and passenger screeners federal employees, making them, of course, union members as well, and the House Republican leaders and the White House was afraid that would create more Democratic union voters, so the hell with national security. No politics here, right? President Bush and his White House operatives now realize they have probably made a serious mistake in making the issue political and Bush's Capitol Hill allies are now trying hard to somehow reconcile the two bills, fearful that Americans would hold Republicans to

blame if a bill is still languishing in Congress weeks from now when the public is still afraid of flying, or, God forbid, there were another terrorist attack on an airliner. Speaking of security, the Social Security Administration last week admitted that all 19 terrorist hijackers in the September 11 attacks had Social Security numbers with 13 of them having obtained them legally.

Voters in New Jersey, Virginia, and New York City went to the polls Tuesday in what Democrats hoped would result in taking Republican-held governorships in those two states, as well as the mayor's office in New York City. Political analysts will be looking for a hint as to what, if anything, the results mean as voters look to the congressional elections in November 2002.

The jobless surge in America rose to a five-year high last week as more than 400,000 workers were laid off by employers, more than in any month in the last 21 years. The unemployment rate jump shows an economy damaged by the September terror attacks and slipping into a recession. President Bush, occupied with fighting the war against terrorism in Afghanistan and bioterrorism at home, is now faced with watching the country headed for a recession and wondering how his party will fare when voters, while supporting him in the war against bin Laden and the Taliban, are likely to be looking at the November 2002 election with their hands on their pocketbooks.

Millionaire banker **William E. Simon**, a transplanted New Yorker, made his gubernatorial candidacy official last week while former Los Angeles Mayor **Richard Riordan** announced Tuesday of this week; California Secretary of State **Bill Jones** made his Republican candidacy official weeks ago so the state Republican Party has three challengers to Democratic Governor **Gray Davis** lined up for the March 2002 GOP primary. The GOP race should be fun to watch, particularly if, as expected, the three Republicans beat up on each other badly enough to make Davis the favorite for re-election next November.

No California governor has been denied a second term since **Culbert Olson** lost his bid back in 1942.

If any of the three GOP gubernatorial candidates really hope to defeat Governor Davis next No-

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The new 'gay' villains

by Paula Martinac

Just when we think lesbians and gay men are making real progress in the fight against anti-gay prejudice, something happens to remind us how deeply rooted and insidious homophobia actually is. The fact is, many people continue to associate "gay" with "bad" and still don't get enough information from the media to counter their assumptions.

The war on terrorism has provided a number of disturbing examples of the persistence of homophobia. Most notable may be the Associated Press photo of a bomb aboard the USS Enterprise on which an American soldier had printed the message "HIGH JACK [sic] THIS FAGS." But even before that photo surfaced, there were other suggestions floating around that the September 11 terrorists and the infamous Osama bin Laden might be homosexual.

Both radio talk shows and online message boards — ever-popular spots for homophobic rantings — have been breeding grounds for "terrorists are gay" hogwash. At the America Online boards, for example, you can find plenty of cagey references to bin Laden's sexuality. One AOL post questioned why bin Laden lives "without female companionship in the desert." Others wondered about his and his cohorts' clothing, noting that the terrorist leader "likes men in dresses" and himself "wears a 'gown.' Is he coming out of the closet or something?"

There have been subtle implications in the press, too. One conservative commentator in Britain, Ros Coward, wrote in the Manchester Guardian that "intense sexual ambiguity" surrounded bin Laden, whose appearance he called "languidly feminine."

On this side of the Atlantic, CNN interviewed a heterosexual couple in Florida who had rented a house to two of the alleged hijackers in the months preceding the attacks. A now-familiar profile of the hijackers emerged — they kept to themselves, they paid the rent on time, and so on. But at the end of the interview, the landlady added another piece of "information" in a hushed tone: "They didn't seem to like the ladies." Amazingly, the reporter never chal-

lenged or questioned her but simply let the statement stand as the last words viewers heard.

Then there's the photo from the Associated Press. Perhaps more upsetting than the word "FAGS" scrawled on the bomb was the fact that the AP did not address the slur in the photo caption or in a separate story. Instead, after groups like the Gay and Lesbian Alliance Against Defamation and the Human Rights Campaign raised



Christine Smith

objections to the photo, the news service pulled it completely from circulation and threatened to sue publications that used it without permission — even if papers wanted to offer critical commentary on the image's content.

Of course, it's not new when people foolishly equate a real threat like terrorism with something they perceive as threatening, like homosexuality. It's not new either when journalists make such associations, let them stand unquestioned, or cover them up.

In the last century, those who reported on Hitler often made "wink, wink" suggestions about him and his colleagues. After she interviewed Hitler in 1931, Dorothy Thompson, a renowned U.S. journalist (and a bisexual to boot), wrote that Hitler had a "soft, almost feminine charm" and probably "crooks his little finger when he drinks a cup of tea." And in his epic *Rise and Fall of the Third Reich*, William Shirer, an American correspondent in Germany before and during the Nazi takeover, put unusual emphasis on the fact that the "weird assortment of misfits" who started the Nazi Party were homosexuals.

It's a little chilling, then, that at the same time associations between today's mass murderers and homosexuality are being tossed

around, a new book revisiting the idea that Hitler was gay has just been published. Written by a Bremen University history professor named Lothar Machtan, *The Hidden Hitler* (Basic Books) alleges that Hitler's anti-gay policies, which started in the 1930s, came about because he was trying to hide his past, which had included erotic friendships with men.

Critics of Machtan dismiss his work, maintaining that he doesn't have any evidence to back up his assertions. I haven't read the book, so I won't pronounce judgment on it.

But here's a curious fact about the press coverage of its publication. Of all the many news stories I've read about Machtan's book, only one so far (in Reuters news service) quoted the author as saying that it would be absurd to think that homosexuality had anything to do with Hitler's other policies, like the extermination of the Jews. In other words, Machtan seems to be saying what many gay historians have argued — that even if some historical "evildoers" turn out to be gay, "gay" does not equal "evil."

That's an important piece of information, and one that, amazingly, the media still often fail to convey to the public. ▼

Paula Martinac is a Lambda Literary Award-winning author of seven books. She can be reached care of this publication or at LNcolumn@aol.com.



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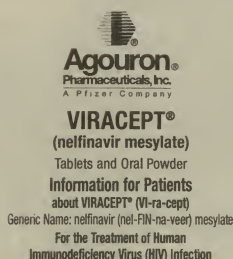
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DOES VIRACEPT CURE HIV OR AIDS?

VIRACEPT is not a cure for HIV infection or AIDS. People taking VIRACEPT may still develop opportunistic infections or other conditions associated with HIV infection. Some of these conditions are pneumonia, herpes virus infections, *Mycobacterium avium* complex (MAC) infections, and Kaposi's sarcoma.

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Together with your doctor, you need to decide whether VIRACEPT is appropriate for you. In making your decision, the following should be considered:

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If you have liver disease: VIRACEPT has not been studied in people with liver disease. If you have liver disease, you should tell your doctor before taking VIRACEPT.

Other medical problems: Certain medical problems may affect the use of VIRACEPT. Some people taking protease inhibitors have developed new or more serious diabetes or high blood sugar. Some people with hemophilia have had increased bleeding. It is not known whether the protease inhibitors caused these problems. Be sure to tell your doctor if you have hemophilia types A and B, diabetes mellitus, or an increase in thirst and/or frequent urination.

Changes in body fat have been seen in some patients taking protease inhibitors. These changes may include increased amount of fat in the upper back and neck ("buffalo hump"), breast, and around the trunk. Loss of fat from the face, legs and arms may also happen. The cause and long-term health effects of these conditions are not known at this time.

CAN VIRACEPT BE TAKEN WITH OTHER MEDICATIONS?

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Mevacor[®] (lovastatin, for cholesterol lowering)
Zocor[®] (simvastatin, for cholesterol lowering)

Taking the above drugs with VIRACEPT may cause serious and/or life-threatening adverse events.

Rifampin[®] (for tuberculosis), also known as Rimactane[®], Rifadin[®], Rifater[®], or Rifamate[®]
This drug reduces blood levels of VIRACEPT.

Dose reduction required if you take VIRACEPT with: Mycobutin[®] (rifabutin, for MAC); you will need to take a lower dose of Mycobutin.

A change of therapy should be considered if you are taking VIRACEPT with:

Phenobarbital
Phenytoin (Dilantin[®] and others)
Carbamazepine (Tegreto[®] and others)
These agents may reduce the amount of VIRACEPT in your blood and make it less effective.

Oral contraceptives ("the pill")

If you are taking the pill to prevent pregnancy, you should use a different type of contraception since VIRACEPT may reduce the effectiveness of oral contraceptives.

Special considerations

Before you take Viagra[®] (sildenafil) with VIRACEPT, talk to your doctor about possible drug interactions and side effects. If you take Viagra and VIRACEPT together, you may be at increased risk of side effects of Viagra such as low blood pressure, visual changes, and penile erection lasting more than 4 hours. If an erection lasts longer than 4 hours, you should seek immediate medical assistance to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

It is not recommended to take VIRACEPT with the cholesterol-lowering drugs Mevacor[®] (lovastatin) or Zocor[®] (simvastatin) because of possible drug interactions. There is also an increased risk of drug interactions between VIRACEPT and Lipitor[®] (atorvastatin) and Baycol[®] (cerivastatin); talk to your doctor before you take either of these cholesterol reducing drugs with VIRACEPT.

Taking St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort with VIRACEPT is not recommended. Talk with your doctor if you are taking or are planning to take St. John's wort. Taking St. John's wort may decrease VIRACEPT levels and lead to increased viral load and possible resistance to VIRACEPT or cross resistance to other antiretroviral drugs.

HOW SHOULD VIRACEPT BE TAKEN WITH OTHER ANTI-HIV DRUGS?

Taking VIRACEPT together with other anti-HIV drugs increases their ability to fight the virus. It also reduces the opportunity for resistant viruses to grow. Based on your history of taking other anti-HIV medicine, your doctor will direct you on how to take VIRACEPT and other anti-HIV medicines. These drugs should be taken in a certain order or at specific times. This will depend on how many times a day each medicine should be taken. It will also depend on whether it should be taken with or without food.

Nucleoside analogues: No drug interaction problems were seen when VIRACEPT was given with:

Retrovir (zidovudine, AZT)
EpiVir (lamivudine, 3TC)
Zerit (stavudine, d4T)
Videx[®] (didanosine, ddI)

If you are taking both Videx (ddI) and VIRACEPT:

Videx should be taken without food, on an empty stomach. Therefore, you should take VIRACEPT with food one hour after or more than two hours before you take Videx.

Nonnucleoside reverse transcriptase inhibitors (NNRTIs):

When VIRACEPT is taken together with:

Viramune[®] (nevirapine)
The amount of VIRACEPT in your blood is unchanged. A dose adjustment is not needed when VIRACEPT is used with Viramune.
Sustiva[™] (efavirenz)

The amount of VIRACEPT in your blood may be increased. A dose adjustment is not needed when VIRACEPT is used with Sustiva.

Other NNRTIs

VIRACEPT has not been studied with other NNRTIs.

Other protease inhibitors:

When VIRACEPT is taken together with:

Crixivan[®] (indinavir)

The amount of both drugs in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Norvir[™] (ritonavir)

The amount of VIRACEPT in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

Invirase[®] (saquinavir)

The amount of saquinavir in your blood may be increased. Currently, there are no safety and efficacy data available from the use of this combination.

WHAT ARE THE SIDE EFFECTS OF VIRACEPT?

Like all medicines, VIRACEPT can cause side effects. Most of the side effects experienced with VIRACEPT have been mild to moderate. Diarrhea is the most common side effect in people taking VIRACEPT, and most adult patients had at least mild diarrhea at some point during treatment. In clinical studies, about 15-20% of patients receiving VIRACEPT 750 mg (three tablets) three times daily or 1250 mg (five tablets) two times daily had four or more loose stools a day. In most cases, diarrhea can be controlled using antidiarrheal medicines, such as Imodium[®] A-D (loperamide) and others, which are available without a prescription.

Other side effects that occurred in 2% or more of patients receiving VIRACEPT include nausea, gas and rash.

There were other side effects noted in clinical studies that occurred in less than 2% of patients receiving VIRACEPT. However, these side effects may have been due to other drugs that patients were taking or to the illness itself. Except for diarrhea, there were not many differences in side effects in patients who took VIRACEPT along with other drugs compared with those who took only the other drugs. For a complete list of side effects,

ask your doctor, nurse, or pharmacist.

HOW SHOULD I TAKE VIRACEPT?

VIRACEPT is available only with your doctor's prescription. Your doctor may prescribe the light blue VIRACEPT Tablets either as 1250 mg (five tablets) taken two times a day or as 750 mg (three tablets) taken three times a day. VIRACEPT should always be taken with a meal or a light snack. VIRACEPT tablets are film-coated to help make the tablets easier to swallow.

Take VIRACEPT exactly as directed by your doctor. Do not increase or decrease any dose or the number of doses per day. Also, take this medicine for the exact period of time that your doctor has instructed. **Do not stop taking VIRACEPT without first consulting with your doctor, even if you are feeling better.**

Only take medicine that has been prescribed specifically for you. Do not give VIRACEPT to others or take medicine prescribed for someone else.

The dosing of VIRACEPT may be different for you than for other patients. **Follow the directions from your doctor, exactly as written on the label.** The amount of VIRACEPT in the blood should remain somewhat consistent over time. Missing doses will cause the concentration of VIRACEPT to decrease; therefore, you should not miss any doses. However, if you miss a dose, you should take the dose as soon as possible and then take your next scheduled dose and future doses as originally scheduled.

Dosing in adults (including children 14 years of age and older)

The recommended adult dose of VIRACEPT is 1250 mg (five tablets) taken two times a day or 750 mg (three tablets) taken three times a day. Each dose should be taken with a meal or light snack.

Dosing in children 2 to 13 years of age

The VIRACEPT dose in children depends on their weight. The recommended dose is 20 to 30 mg/kg (or 9 to 14 mg/pound) per dose, taken three times daily with a meal or light snack. This can be administered either in tablet form or, in children unable to take tablets, as VIRACEPT Oral Powder.

Dose instructions will be provided by the child's doctor. The dose will be given three times daily using the measuring scoop provided, a measuring teaspoon, or one or more tablets depending on the weight and age of the child. The amount of oral powder or tablets to be given to a child is described in the chart below.

Pediatric Dose to Be Administered Three Times Daily				
Body Weight Kg	Body Weight Lb	Number of Level Scoops*	Number of Level Teaspoons†	Number of Tablets
7 to <8.5	15.5 to <18.5	4	1	—
8.5 to <10.5	18.5 to <23	5	1 1/4	—
10.5 to <12	23 to <26.5	6	1 1/2	—
12 to <14	26.5 to <31	7	1 3/4	—
14 to <16	31 to <35	8	2	—
16 to <18	35 to <39.5	9	2 1/4	—
18 to <23	39.5 to <50.5	10	2 1/2	2
≥23	≥50.5	15	3 3/4	3

In measuring oral powder, the scoop or teaspoon should be level.

* 1 level scoop contains 50 mg of VIRACEPT. Use only the scoop provided with your VIRACEPT bottle.

† 1 level teaspoon contains 200 mg of VIRACEPT. Note: A measuring teaspoon used for dispensing medication should be used for measuring VIRACEPT Oral Powder. Ask your pharmacist to make sure you have a medication dispensing teaspoon.

How should VIRACEPT Oral Powder be prepared?

The oral powder may be mixed with a small amount of water, milk, formula, soy formula, soy milk, dietary supplements, or dairy foods such as pudding or ice cream. Once mixed, the entire amount must be taken to obtain the full dose.

Do not mix the powder with any acidic food or juice, such as orange or grapefruit juice, apple juice, or apple sauce, because this may create a bitter taste.

Once the powder is mixed, it may be stored at room temperature or refrigerated for up to 6 hours. Do not heat the mixed dose once it has been prepared.

Do not add water to bottles of oral powder.

VIRACEPT powder is supplied with a scoop for measuring. For help in determining the exact dose of powder for your child, please ask your doctor, nurse, or pharmacist.

VIRACEPT Oral Powder contains aspartame, a low-calorie sweetener, and therefore should not be taken by children with phenylketonuria (PKU).

HOW SHOULD VIRACEPT BE STORED?

Keep VIRACEPT and all other medicines out of the reach of children. Keep bottle closed and store at room temperature (between 59°F and 86°F) away from sources of moisture such as a sink or other damp place. Heat and moisture may reduce the effectiveness of VIRACEPT.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

Discuss all questions about your health with your doctor. If you have questions about VIRACEPT or any other medication you are taking, ask your doctor, nurse, or pharmacist. You can also call 1.888.VIRACEPT (1.888.847.2237) toll free.

Call 1.888.VIRACEPT

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HISTORY LESSON

Who was Rachel Carson?

by Paula Martinac

November, 1941 (60 years ago this month): Biologist and environmental writer Rachel Carson publishes her first book, *Under the Sea-Wind*.

Rachel Carson had two very separate lives: a public career as an environmentalist and author of the groundbreaking book *Silent Spring*, and a long and private involvement with another woman.

Carson was born in 1907 in Springdale, Pennsylvania, not far from Pittsburgh. She was the youngest of three children, a loner who spent much of her time reading. By age 8, Carson was writing her own stories, mostly about birds and animals.

A gifted student, Carson won a state scholarship to attend Pennsylvania College for Women in Pittsburgh (now Chatham College), where she intended to major in English. But after a biology class with a charismatic professor named Mary Scott Skinner, Carson switched to science. She continued, however, to combine her two passions, writing nature essays for the college magazine. One professor praised her ability to make "relatively technical subject [matter] very intelligible to the reader."

With Skinner's help, Carson won an internship to the prestigious Marine Biological Laboratory at Woods Hole, Massachusetts, in 1929. Although she had already

written many stories about the sea, the 22-year-old had never seen the ocean. Carson wrote to a friend that she began "storing away facts about the sea" – information that would fuel the writing of several of her books.

After graduate school at Johns Hopkins University, Carson began a career as a government science writer and editor. At her first job at the U.S. Bureau of Fisheries, Carson wrote everything from radio scripts to pamphlets. When her boss deemed one of her earliest efforts, "The World of Water," too literary for government use, Carson successfully submitted it to the *Atlantic Monthly* and so began a lucrative sideline career writing for magazines.

The *Atlantic* article attracted attention from an editor at Simon and Schuster, who encouraged her to expand it into a book. *Under the Sea-Wind*, a literary portrait of the many creatures living in the ocean, appeared in November 1941, and garnered favorable reviews. But the attack on Pearl Harbor one month later overshadowed the book's publication, and it ended up selling only 1,600 copies.

Carson's second book, published 10 years later, made a much bigger splash. Her literary agent sold the serial rights for *The Sea Around Us* to the *New Yorker*, which made it possible for Carson to leave her demanding day job. The oceanographic study was an

instant bestseller; one critic lauded it for "removing the mystery of the sea ... while leaving us its poetry." Carson was bombarded with fan mail and had to hire an assistant to answer her letters.

With her royalties, Carson built a summer cottage on Southport Island in Maine. There, in 1953, she met Dorothy Freeman, who spent summers on the island with her husband.

Although Carson had, since college, surrounded herself with a circle of close female friends, the intimate relationship she quickly developed with Freeman surpassed any other in her life. When the summer ended and the two

women had to part, they feverishly planned visits and wrote to each other daily. Their 11-year correspondence is peppered with romantic language strongly suggesting they were lovers. Carson wrote of "the suddenness and intensity of this feeling" and of her longing to be with her "darling." In a telling incident, Carson and Freeman spent one of their weekends together burning many of their most intimate letters.

Carson's next book, *The Edge of the Sea*, about seashore life from Maine to Florida, appeared in 1955 and also achieved bestseller status. But it was with her fourth and final book that she made the most enduring contribution to literature, science, and society.

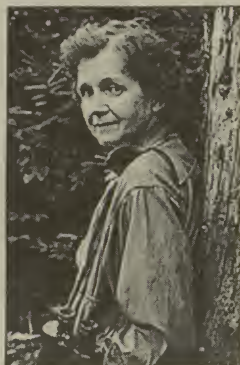
Since 1945, Carson had done sporadic research on the use of

DDT as an insecticide. But she did not begin writing on the topic until 1958, when she learned that a bird sanctuary had been sprayed from the air with the deadly poison, resulting in the deaths of birds and harmless insects. "Everything which meant most to me as a naturalist was being threatened," she wrote.

Carson's demanding research was slowed by her diagnosis with breast cancer in 1960 – ironically, at the same time she was uncovering the cancer risks brought on by exposure to DDT. In 1962, *Silent Spring* appeared in installments in the *New Yorker* and then in book form. It met with immediate hostility from many chemical companies and critics. One male reviewer branded her a "hysterical woman"; some pesticide manufacturers threatened lawsuits.

But the public greeted *Silent Spring* eagerly, making it her third bestseller. More importantly, politicians took notice. After Eric Severeid interviewed Carson on television, both the President's Science Advisory Committee and a congressional committee headed by Senator Abraham Ribicoff (D-Connecticut) began investigating pesticides as an environmental hazard. Carson became a household name – even the comic strip "Peanuts" referred to her in several installments.

Carson died of a heart attack in 1964, and Freeman scattered her beloved's ashes to the sea winds in Maine. The pioneering ecologist did not live to see the astonishing impact her words would have: in



Rachel Carson

1972, the newly founded Environmental Protection Agency banned the use of DDT. ▼

Paula Martinac is a Lambda Literary Award-winning author of seven books, including *The Queerest Places: A Guide to Gay and Lesbian Historic Sites*. She can be reached care of this publication or at P0column@aol.com.

Suggested reading

Freeman, Martha, ed. 1995. *Always, Rachel: The Letters of Rachel Carson and Dorothy Freeman, 1952-1964*. Boston: Beacon Press.

Lear, Linda. 1997. *Rachel Carson: Witness for Nature*. New York: Henry Holt.

Salvation Army

◀ page 1

events," said David Smith of the Washington D.C.-based Human Rights Campaign. The Salvation Army had been embarrassed in July when the *Washington Post* published a memo outlining a proposed deal in which the Salvation Army sought federal protection from local ordinances such as San Francisco's as part of its participation in the White House's faith-based initiative.

"But mainly," Smith said, "They saw the handwriting on the wall. Either they would have to lose government contracts in a growing number of cities, or give the benefits."

"It started here," said Richard Love, the Salvation Army's divisional commander in San Francisco, "but every city will have the same kind of ordinance."

The Salvation Army has included sexual orientation in its non-discrimination policy for many years, Richard Love said, "The Salvation Army hasn't changed."

Agency officials attributed the delay to difficulties with the 26 private insurers they do business with in their 13-state western division.

The announcement was attended by San Francisco Supervisors Chris Daly and Mark Leno. Daly introduced himself as the "district supervisor in the poorest area of San Francisco" where many of the Salvation Army's social service programs are focused.

Leno noted that San Francisco's ordinance has provided a model for governments and companies all across the country. "With this ordinance we did nothing less than change the world," he said. "Nearly every week another Fortune 500 company extends benefits. Whether we're talking about a grandmother and her

grandchildren in Bayview or a domestic partner in the Castro, the nature of the family has changed."

According to Human Rights Campaign figures, 2,900 employers offered domestic partner benefits in August 1999. Now over 4,300 do. Of those 151 are in the Fortune 500.

The agency operates many social service programs in San Francisco. These include programs for drug and alcohol rehabilitation and community recreation. One of these facilities, on Turk Street in Daly's district, provides shelter and assistance for people who have been "triple diagnosed" with a combination of psychological problems, HIV/AIDS, and substance abuse.

According to Bill Barnes, an aide to Daly, it was around this facility that the most recent round of discussions started. "The Salvation Army wanted to improve and expand this facility," said Barnes, "and they didn't have all the resources they needed to do it from private sources. As an ally of the community, Chris Daly met with the Salvation Army over the last nine months and at the end of the process we got an outcome that everyone can be proud of."

The Salvation Army's new policy will allow one additional member of an employee's household to buy into their group insurance plans, as long as they are "legally domiciled" in the same place as the employee. While the policy does not specifically mention domestic partners as potential beneficiaries, the provision is similar to a compromise adopted by the Archdiocese of San Francisco after the city threatened to cut funding for its social service programs when it initially refused to comply with the ordinance.

"They seem to be proceeding in good faith. At the end of the day, it's the pragmatic result that counts," HRC's Smith said. ▼

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Castro Theatre is a parking pig

Movie house's events gobble up scarce parking in Castro

by Matthew S. Bajko

Walking into the monthly meeting of the Merchants of Upper Market and Castro last Thursday, November 1, representatives of Frameline could not foresee the cornucopia of complaints that their plan to close the parking lot behind the Castro Theatre for three weeks would unleash.

The presenters of the annual San Francisco International Gay and Lesbian Film Festival want to extend the length of the festival to three weeks and plan to consolidate showings to only two theater locations per day. They anticipate the longer schedule would bring an additional 30,000 people into the Castro for the festival.

"This year, we had four theaters running at one time. We received a lot of complaints from people who wanted to be able to see more of the films," Michael

Lumpkin, Frameline executive director, told the merchants. The film festival was held in June.

While Frameline is willing to work with the merchants on a proposal to offset the impact of having the parking lot closed next June, their plans could be shelved due to other parking problems merchants say the Castro Theatre causes in the district.

Two weekends ago, Pixar Inc. rented out the single screen theater for a private screening, pulled up several buses and parked them on Castro Street for the afternoon. Not only did the buses violate the area's ordinance regulating the parking of such vehicles, they occupied prime storefront parking spaces during the merchants' busiest shopping day.

"They were told by police to just park the buses, unload, and then be gone," said MUMC President Patrick Batt, owner of Auto-Erotica and Mercury Mail Order. "Saturday is my best day. To take

all those parking spaces away all day long is just outrageous."

Pixar received permission from the police for the parking less than 24 hours before the event, and therefore did not have to notify the businesses. Batt said he is drafting letters to both the Police Department and Mayor Willie Brown to register MUMC's complaints about the bus parking and procedures to grant requests.

Hearing four days later that another Castro Theatre event wants to take away parking from shoppers only added to the merchants' frustrations.

"It seems every third film they screen requires some parking restrictions," said Cliff's Variety owner Ernie Asten at the MUMC meeting. "MUMC needs to look at the overall picture because it is getting out of hand."

Not helping matters, merchants said, is the fact that the Castro Theatre is not a current member of MUMC. Central Cali-

fornia Theaters Company owns the property and president Ted Nasser's family built the movie house in 1922.

Castro Theatre management did not return calls from the Bay Area Reporter seeking comment by press time.



The Castro Theatre.

Before they support the festival's plans, the merchants asked Frameline to present them with more information at MUMC's December meeting regarding the financial impact the film festival has on area merchants. They also asked for the nonprofit arts group to return with a detailed plan on how they could offset the negative impacts of closing the parking lot.

This year, the festival eliminated one screening per day at the Castro Theatre and promoted the use of public transit by attendees. In 2002, the festival would still end on Pride weekend, but would result in the closure of the municipal parking lot behind the theater for 18 days. During this past summer's festival, Frameline closed the lot for 11 days and used the space to line up customers waiting to see the films.

The idea to close the lot actually resulted from merchant and business owner complaints about movie-goers blocking store entrances along the entire 400 block of Castro Street. To move off the sidewalk the nearly 50,000 people who attend showings at the Castro Theatre during the course of the festival, Frameline shut down the parking lot and rented Everett Middle School's parking lot for their patrons and Castro district shoppers.

Lumpkin told the merchants he and his staff "are very open to working with the merchants" to create fliers to alert customers about the parking lot closure and to devise a way to encourage festival attendees to patronize businesses.

No one wants to jeopardize the success of the festival or the theater, but merchants also do not want that success to outweigh their own, they said.

"It is important to have a vibrant cinema," said Asten. "But there are so many events and most of them we don't know about until they are happening. They need to have a specific pie they can divvy up." ▼

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Please see adjacent page for Patient Information.

KALETRA™
(lopinavir/ritonavir) capsules
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ALERT: Find out about medicines that should NOT be taken with KALETRA. Please also read the section "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."

Patient Information

KALETRA™
(kuh-LEE-tra)

Generic Name: lopinavir/ritonavir
(lop-IN-uh-veer/rit-ON-uh-veer)

Read this leaflet carefully before you start taking KALETRA. Also, read it each time you get your KALETRA prescription refilled, in case something has changed. This information does not take the place of talking with your doctor when you start this medicine and at check ups. Ask your doctor if you have any questions about KALETRA.

What is KALETRA and how does it work?

KALETRA is a combination of two medicines. They are lopinavir and ritonavir. KALETRA is a type of medicine called an HIV (human immunodeficiency virus) protease (PRO-tee-ase) inhibitor. KALETRA is always used in combination with other anti-HIV medicines to treat people with human immunodeficiency virus (HIV) infection. KALETRA is for adults and for children age 6 months and older.

HIV infection destroys CD4 (T) cells, which are important to the immune system. After a large number of T cells are destroyed, acquired immune deficiency syndrome (AIDS) develops.

KALETRA blocks HIV protease, a chemical which is needed for HIV to multiply. KALETRA reduces the amount of HIV in your blood and increases the number of T cells. Reducing the amount of HIV in the blood reduces the chance of death or infections that happen when your immune system is weak (opportunistic infections).

Does KALETRA cure HIV or AIDS?

KALETRA does not cure HIV infection or AIDS. The long-term effects of KALETRA are not known at this time. People taking KALETRA may still get opportunistic infections or other conditions that happen with HIV infection. Some of these conditions are pneumonia, herpes virus infections, and *Mycobacterium avium* complex (MAC) infections.

Does KALETRA reduce the risk of passing HIV to others?

KALETRA does not reduce the risk of passing HIV to others through sexual contact or blood contamination. Continue to practice safe sex and do not use or share dirty needles.

How should I take KALETRA?

- You should stay under a doctor's care when taking KALETRA. Do not change your treatment or stop treatment without first talking with your doctor.
- You must take KALETRA every day exactly as your doctor prescribed it. The dose of KALETRA may be different for you than for other patients. Follow the directions from your doctor, exactly as written on the label.
- Dosing in adults (including children 12 years of age and older): The usual dose for adults is 3 capsules (400/100 mg) or 5.0 mL of the oral solution twice a day (morning and night), in combination with other anti-HIV medicines.
- Dosing in children from 6 months to 12 years of age: Children from 6 months to 12 years of age can also take KALETRA. The child's doctor will decide the right dose based on the child's weight.
- Take KALETRA with food to help it work better.
- Do not change your dose or stop taking KALETRA without first talking with your doctor.
- When your KALETRA supply starts to run low, get more from your doctor or pharmacy. This is very important because the amount of virus in your blood may increase if the medicine is stopped for even a short time. The virus may develop resistance to KALETRA and become harder to treat.
- Be sure to set up a schedule and follow it carefully.
- Only take medicine that has been prescribed specifically for you. Do not give KALETRA to others or take medicine prescribed for someone else.

What should I do if I miss a dose of KALETRA?

It is important that you do not miss any doses. If you miss a dose of KALETRA, take it as soon as possible and then take your next scheduled dose at its regular time. If it is almost time for your next dose, do not take the missed dose. Wait and take the next dose at the regular time. Do not double the next dose.

What happens if I take too much KALETRA?

If you suspect that you took more than the prescribed dose of this medicine, contact your local poison control center or emergency room immediately.

As with all prescription medicines, KALETRA should be kept out of the reach of young children. KALETRA liquid contains a large amount of alcohol. If a toddler or young child accidentally drinks more than the recommended dose of KALETRA, it could make him/her sick from too much alcohol. Contact your local poison control center or emergency room immediately if this happens.

Who should not take KALETRA?

Together with your doctor, you need to decide whether KALETRA is right for you.

- Do not take KALETRA if you are taking certain medicines. These could cause serious side effects that could cause death. Before you take KALETRA, you must tell your doctor about all the medicines you are taking or are planning to take. These include other prescription and non-prescription medicines and herbal supplements.

For more information about medicines you should not take with KALETRA, please read the section titled "MEDICINES YOU SHOULD NOT TAKE WITH KALETRA."

- Do not take KALETRA if you have an allergy to KALETRA or any of its ingredients, including ritonavir or lopinavir.

Can I take KALETRA with other medications?*

KALETRA may interact with other medicines, including those you take without a prescription. You must tell your doctor about all the medicines you are taking or planning to take before you take KALETRA.

MEDICINES YOU SHOULD NOT TAKE WITH KALETRA.

- Do not take the following medicines with KALETRA because they can cause serious problems or death if taken with KALETRA:
Dihydroergotamine, ergonovine, ergotamine and methylexgonovine such as Calergot®, Migranal®, D.H.E. 45®, Erginate Maleate, Methergine, and others
Halcion® (triazolam)
Hismanal® (astemizole)
Orap® (pimozide)
Propulsid® (cisapride)
Rythmol® (propafenone)
Seldane® (terfenadine)
Tambocor™ (flecainide)
Versed® (midazolam)
- Do not take KALETRA with rifampin, also known as Rimactane®, Rifadin®, Rifater®, or Rifamate®. Rifampin may lower the amount of KALETRA in your blood and make it less effective.
- Do not take KALETRA with St. John's wort (hypericum perforatum), an herbal product sold as a dietary supplement, or products containing St. John's wort. Talk with your doctor if you are taking or planning to take St. John's wort. Taking St.

John's wort may decrease KALETRA levels and lead to increased viral load and possible resistance to KALETRA or cross-resistance to other anti-HIV medicines.

- Do not take KALETRA with the cholesterol-lowering medicines Mevacor® (lovastatin) or Zocor® (simvastatin) because of possible serious reactions. There is also an increased risk of drug interactions between KALETRA and Lipitor® (atorvastatin) and Baycol® (cerivastatin); talk to your doctor before you take any of these cholesterol-reducing medicines with KALETRA.

Medicines that require dosage adjustments:

It is possible that your doctor may need to increase or decrease the dose of other medicines when you are also taking KALETRA. Remember to tell your doctor all medicines you are taking or plan to take.

Before you take Viagra® (sildenafil) with KALETRA, talk to your doctor about problems these two medicines can cause when taken together. You may get increased side effects of VIAGRA, such as low blood pressure, vision changes, and penis erection lasting more than 4 hours. If an erection lasts longer than 4 hours, get medical help right away to avoid permanent damage to your penis. Your doctor can explain these symptoms to you.

- If you are taking oral contraceptives ("the pill") to prevent pregnancy, you should use an additional or different type of contraception since KALETRA may reduce the effectiveness of oral contraceptives.
- Efavirenz (Sustiva™) or nevirapine (Viramune®) may lower the amount of KALETRA in your blood. Your doctor may increase your dose of KALETRA if you are also taking efavirenz or nevirapine.
- If you are taking Mycobutin® (rifabutin), your doctor will lower the dose of Mycobutin.
- A change in therapy should be considered if you are taking KALETRA with:**
Phenobarbital
Phenytoin (Dilantin® and others)
Carbamazepine (Tegretol® and others)
These medicines may lower the amount of KALETRA in your blood and make it less effective.

Other Special Considerations:

KALETRA oral solution contains alcohol. Talk with your doctor if you are taking or planning to take metronidazole or disulfiram. Severe nausea and vomiting can occur.

- If you are taking both didanosine (Videx®) and KALETRA:**
Didanosine (Videx®) should be taken one hour before or two hours after KALETRA.

What are the possible side effects of KALETRA?

- This list of side effects is not complete. If you have questions about side effects, ask your doctor, nurse, or pharmacist. You should report any new or continuing symptoms to your doctor right away. Your doctor may be able to help you manage these side effects.
- The most commonly reported side effects of moderate severity that are thought to be drug related are: abnormal stools (bowel movements), diarrhea, feeling weak/tired, headache, and nausea. Children taking KALETRA may sometimes get a skin rash.
- Blood tests in patients taking KALETRA may show possible liver problems. People with liver disease such as Hepatitis B and Hepatitis C who take KALETRA may have worsening liver disease. Liver problems including death have occurred in patients taking KALETRA. In studies, it is unclear if KALETRA caused these liver problems because some patients had other illnesses or were taking other medicines.
- Some patients taking KALETRA can develop serious problems with their pancreas (pancreatitis), which may cause death. You have a higher chance of having pancreatitis if you have had it before. Tell your doctor if you have nausea, vomiting, or abdominal pain. These may be signs of pancreatitis.
- Some patients have large increases in triglycerides and cholesterol. The long-term chance of getting complications such as heart attacks or stroke due to increases in triglycerides and cholesterol caused by protease inhibitors is not known at this time.
- Diabetes and high blood sugar (hyperglycemia) occur in patients taking protease inhibitors such as KALETRA. Some patients had diabetes before starting protease inhibitors, others did not. Some patients need changes in their diabetes medicine. Others needed new diabetes medicine.
- Changes in body fat happen in some patients getting anti-HIV medicines. These changes may include increased fat in the upper back and neck ("buffalo hump"), breast and abdomen (stomach area). Loss of fat from the face, legs, and arms may also happen. The cause and long-term health effects of these conditions are not known at this time.
- Some patients with hemophilia have increased bleeding with protease inhibitors.
- There have been other side effects in patients taking KALETRA. However, these side effects may have been due to other medicines that patients were taking or to the illness itself. Some of these side effects can be serious.

What should I tell my doctor before taking KALETRA?

- If you are pregnant or planning to become pregnant:** The effects of KALETRA on pregnant women or their unborn babies are not known.
- If you are breast-feeding:** Do not breast-feed if you are taking KALETRA. You should not breast-feed if you have HIV. If you are a woman who has or will have a baby, talk with your doctor about the best way to feed your baby. You should be aware that if your baby does not already have HIV, there is a chance that HIV can be transmitted through breast-feeding.
- If you have liver problems:** If you have liver problems or are infected with Hepatitis B or Hepatitis C, you should tell your doctor before taking KALETRA.
- If you have diabetes:** Some people taking protease inhibitors develop new or more serious diabetes or high blood sugar. Tell your doctor if you have diabetes or an increase in thirst or frequent urination.
- If you have hemophilia:** Patients taking KALETRA may have increased bleeding.

How do I store KALETRA?

- Keep KALETRA and all other medicines out of the reach of children.
- Refrigerated KALETRA capsules and oral solution remain stable until the expiration date printed on the label. If stored at room temperature up to 77°F (25°C), KALETRA capsules and oral solution should be used within 2 months.
- Avoid exposure to excessive heat.

Do not keep medicine that is out of date or that you no longer need. Be sure that if you throw any medicine away, it is out of the reach of children.

General advice about prescription medicines:

Talk to your doctor or other health care provider if you have any questions about this medicine or your condition. Medicines are sometimes prescribed for purposes other than those listed in a Patient Information Leaflet. If you have any concerns about this medicine, ask your doctor. Your doctor or pharmacist can give you information about this medicine that was written for health care professionals. Do not use this medicine for a condition for which it was not prescribed. Do not share this medicine with other people.

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New church

◀ page 1

be responsible for the Market Street building. Called The Intersection Community, the group is led by Randy Miller, Susan Griffin, Michael Eaton, John Nelson, and Oliveto.

In December, the congregation is expected to approve a developer agreement with Sacramento-based Ken Foust. Shortly thereafter, the church would launch a capital campaign fund and formalize plans for the new building.

"The developer anticipates once the go-ahead happens, the new building could possibly be up in three years," said Oliveto.

After two decades of looking at an open pit in the ground, business owner Gary Weiss said he hopes this time, the plans for the site will come to fruition.

"It has been this blight for 20 years. It is not fair to wait this many years and to blight our entire part of the neighborhood with that," he said.

A longtime resident, Weiss opened his Market Street flower shop Ixia in 1983 and remembers when the original church burned down. "When it burned, the three sides visible were still standing," he recalled.

He said he welcomes a fundraising campaign and believes the neighborhood would help the church revitalize the lot. But if the church cannot develop the land, he said, then it should sell the property.

"They are not only dealing with their own group of people, but they are dealing with an entire community. This is a major corner at that intersection and thousands of people walk by that spot," said Weiss. "It is not fair to the community. If they are unable to do this, then don't harbor it."

Raising the money will be no small task; the church estimates the new building will cost \$10 million. Oliveto said they hope selling their current building in Noe Valley will provide a significant portion. She said the church also hopes partnering with other groups will also assist in raising the funds.

"What the other partners may bring into it is endowments, personal contributions," she said. "The United Methodist Church has been extremely supportive about our relocating to the Castro."

Musical accompaniment

Partnering with the Jon Sims Center would further strengthen the relationship between the church and the arts group. Oliveto sits on the center's board and the Noe Valley church is the host site for the San Francisco Gay and Lesbian Freedom Band's practices and concerts.

However, the Jon Sims Center is unlikely to be of much financial assistance. Located in the Mission and catering to an LGBT audience, the center is bracing for hard economic times.

"We have indicated to representatives from Bethany that we're probably the least financially capable contributor at this juncture," said Charles Wilmoth, Jon Sims executive director. "We have asked them to keep us in the loop and to be patient with us as we try to figure out a long-term strategy for what is best for us."

Finding a more affordable, permanent home for the center is a top priority. In the beginning of this year, the center signed a five-year lease on its space but its rent went up 125 percent. The center did receive a grant from the city to offset its rent increase for this year and another to upgrade its perfor-

mance space.

With those improvements made, Wilmoth said he hopes the facility will be more attractive to other groups looking to rent theatrical space. Even still, the offer from Bethany is an attractive one.

"To see so many other arts spaces around the city threatened to the point of extinction by the rental market here, we would be foolhardy not to make a long range plan to have a secure affordable space," said Wilmoth. "The greatest advantage in a new building is that we would be able

velop for the property or who eventually occupies the building, the congregation is ready to evolve and change to meet the needs of a church in the new millennium.

"We have a building built in the early 20th century. It has served this community well for 100 years, but it is not going to serve effectively for the 21st century," said Oliveto. "Our ministry is much more complex, the building must be multi-use. Right now, our building is not equipped for the high tech era or a high tech center like San Francisco. If we are

"We want to meet the needs that are in the Castro, so we are very open to offering space for whatever the city envisions."

— Reverend Karen Oliveto

to have a black box theater, and also as I understand it, the way they are conceptualizing the sanctuary in the new building it would also be a place the band could perform and possibly rehearse. I think those are big pluses for a new building."

Shelter's salvation?

Never welcomed by its neighbors, the Ark House will either need to find a new home by March 2003 when its lease expires at 2500 Market Street or face more backlash if it tries to remain at that location. The city's transitional housing facility for LGBTQ young adults between the ages of 18 and 24 faced vociferous opposition by the neighborhood when first proposed in 1998.

After two years of struggle and delay, the facility finally opened this past March at the former City Athletic Club. Supervisor Mark Leno, who championed the project, has had his staff searching for a permanent location since opening day.

"I don't know if I would say I approached Bethany. But in conversations with my friends there, I heard the fact that they would be building something and shared that we would be looking for a permanent home," said Leno.

Offering space for the homeless shelter works with the congregation's ideals, Oliveto said.

"Again, we want to meet the needs that are in the Castro, so we are very open to offering space for whatever the city envisions," she said. "Our two main values as a congregation are hospitality and justice."

Understanding the potential for another round of tough negotiations with neighborhood groups, Leno cautioned the relocation of the housing facility is still in early conceptual stages.

"This is just a very, very early, preliminary, looking at every possibility discussion," said Leno.

The church's site is one of several being discussed as a possible home for the facility.

Sprucing up site

For now, the only concrete plan is to spruce up the vacant lot and have it more accessible to the community come January. This past weekend, Delancey Street workers began setting up the space for the annual Christmas tree sale.

"We have hired a landscaper and are working with Delancey Street to build a garden that can be used by nonprofit groups for outdoor events," said Oliveto. "The fence will either come down or have vines all over it."

And no matter what plans de-

Washington court recognizes gay couples' right to inheritance

by Katie Szymanski

In a decision hailed by LGBT advocates as historic, the Washington Supreme Court ruled last Thursday, November 1 that a state law protecting unmarried heterosexual partners also protects lesbian and gay families.

The ruling came in response to the case, *Vasquez v. Hawthorne*, when a disabled senior citizen faced losing his home and business to the family of his deceased lover. Frank Vasquez, 64, shared a home and financial assets with Robert Schwerzler, his partner of 30 years. When Schwerzler died in 1995 without a will, Vasquez claimed the estate. Schwerzler's relatives contested his claim, stating, among other things, that they never saw the two men display affection. A trial judge ruled that Vasquez was entitled to the estate under a state doctrine that recognizes long-term unmarried couples, but an appeals court reversed that decision, saying that the concept could not apply to same-sex couples because they could not legally marry.

"Denying lesbian and gay couples access to equity, while they also do not have the freedom to marry, puts these families in a doubly unfair Catch-22," said a statement from Lambda Legal Defense and Education Fund, which filed an amicus brief in the case. Last week, the Supreme Court in Olympia unanimously agreed.

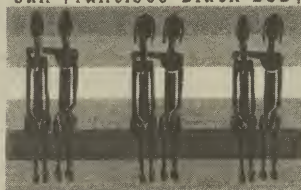
"Equitable claims are not dependent on the 'legality' of the relationship between the parties, nor are they limited by the gender or sexual orientation of the parties," wrote Justice Charles Johnson in the decision.

At the same time, however, the court ordered a new trial for Vasquez to further examine the evidence of his relationship.

"This decision affirms that lesbians and gay men form committed, serious relationships with or without marriage, just like heterosexuals. It rightly judges all unmarried couples with the same standards," said Lambda senior staff attorney Jenny Pizer. "However, Frank Vasquez would not be in the sad, painful position of having to prove the nearly 30 years of love and commitment he and his partner shared, if they could have married. We will continue to fight for that right." ▼

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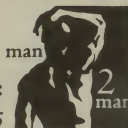
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Confronting bioterrorism

by Bob Roehr

The threat of terrorism marks daily life in Washington, D.C., as it does in no other place. The low, hollow whoosh of jet fighters on routine patrol continues to echo through the skies day and night. The Supreme Court last week sat in session outside of its chambers for the first time since the building was open in the 1930s, and congressional office buildings have been closed because of the threats of anthrax. Life has changed, perhaps too much so.

"I believe that we will see many, many more civilian casualties" from terrorism, said Michael Osterholm, who for 15 years was chief epidemiologist of Minnesota and built that public health service into one of the best in the nation.

Senator Bill Frist (R-Tennessee), the only physician in the Senate, agreed with that assessment. They were among the speakers at a November 1 forum on bioterrorism and biodefense that originally had been scheduled for the Hart Senate Office Building, which is now closed because of anthrax contamination.

Closing that building was "unfortunate and unnecessary" said Osterholm. "It sends a very bad message to the public that we have a bigger problem than we do." He explained that the larger particles likely had settled and unless disturbed would not cause a problem, while the smaller ones had long since dissipated to concentrations that would not cause infection.

Frist called public health "a system that is not unprepared but it clearly is underprepared" for bioterrorism. "We have underinvested as a nation" in public health and preparation for bioterrorism.

"The assumptions that we would have made a month ago, throw them out the window," Frist added. He said that scientists, physicians, and the American public are all on "a steep learning curve" when it comes to anthrax and similar issues.

Laurie Garrett, reporter for *Newsday* and author of the best-selling book *The Coming Plague*, praised Frist as "a remarkable communicator as a physician/senator" during the last few weeks. She feared that the \$1.4 billion appropriated for public health preparedness "will get sucked up" purchasing pharmaceuticals to



Michael Osterholm, left, and reporter Laurie Garrett

store in warehouses.

Only \$10 million is going to filter down to bolster the public health laboratories necessary to identify such disease threats in individuals. Garrett said that the city of Omaha, Nebraska is offering \$55,000 a year for the public health director it is seeking to hire; the applicant must have a M.D. and master's degree in public health.

Osterholm accused Congress of sending "a horrible, horrible message" by quickly bailing out

medicines or even hospital beds but skilled personnel to make the diagnosis of unusual diseases and sufficient labs and technicians to run the tests that make such diagnosis possible.

Garrett used the example of Hawaii, where health officials identified an outbreak of dengue fever on September 10. Only one person in the entire state was trained to run the lab tests to identify that disease and anthrax. And they were not able to get the necessary reagents from the Cen-

"Infectious agents do push all of our ancestral buttons of fear. The psychology of this situation is as important as the physiology."

the nation's airlines so that some of them actually reported a profit, while at the same time lagging on efforts to bolster the nation's public health infrastructure.

Margaret Hamburg, former assistant secretary at the Department of Health and Human Services, said that we need to think about bioterrorism in the context of infectious disease. That includes adopting a global perspective because modern transportation can quickly spread infection across national borders.

The health care system, like much of American business, has developed a "just in time" approach that minimizes inventories, capacity, and the ability to respond in emergencies. Those capacities have to be built up in order to handle a crisis, the speakers said. The key roadblock is not

ters for Disease Control to run the dengue lab tests because CDC was overworked. Some medical supplies in the state ran low when airplanes were grounded for several days.

"Infectious agents do push all of our ancestral buttons of fear," said Osterholm. "The psychology of this situation is as important as the physiology. The fear and panic and the effect on society cannot be underestimated with terrorism. We have to address that as a society."

"We have a choice," he said. "We can live in fear or we can live with fear." Osterholm believes there is a window of opportunity in which to prepare the public health system. Unfortunately, he noted, that will mean adopting "the military concept of anticipated losses," and working to minimize them. ▼

Pot clubs

◀ page 1

sulting in the seizure of several thousand patient records -- and an October 25 raid on the Los Angeles Cannabis Resource Center in West Hollywood.

The recent DEA actions follow a May Supreme Court decision against the Oakland Cannabis Buyers Cooperative, which stated that Congress had declared that marijuana has no medical use and therefore "medical necessity" could not be used as a defense for circumventing federal drug laws.

Fry and Schafer both spoke at Monday's rally in San Francisco. "When I became a doctor, I took an oath to do what was best for my patients -- not an oath of allegiance to the government or politicians," said Fry.

"I don't care if Congress de-

clares that the moon is made of green cheese," asserted Schafer, alluding to the Supreme Court decision. "That doesn't make it true."

Several Bay Area cannabis buyers clubs have reported increased surveillance in recent weeks. The San Francisco Patient's Resource Center has closed in the wake of the DEA actions elsewhere in the state, as has Cannabis Healing Californians. ACT UP/SF's medical marijuana club remains open, a spokesman said. Californians Helping Alleviate Medical Problems is staying open on a day-to-day basis.

Speaking at the news conference, CHAMP director Michael Aldrich emphasized the need to "speak truth in the face of federal lies" about marijuana's purported lack of medical uses and high abuse potential. "Cannabis has hundreds of medical uses," declared Aldrich, "from terminal ill-

ness to plain old stress relief."

Leno's resolution, written with Hallinan and local medical marijuana providers, seeks to declare San Francisco "a sanctuary for medical cannabis use, cultivation, and distribution," and urges the district attorney, city police and deputy sheriffs, the state attorney general, and the California Medical Board "not to assist in the harassment, arrest, or prosecution of physicians, medical cannabis dispensaries, individual patients, or their primary caregivers" who are attempting to comply with Proposition 215.

Last year Leno sponsored legislation implementing a citywide medical marijuana ID card issued to eligible patients by the Department of Public Health.

"When the DEA comes knocking on San Francisco's door," said Leno. "They won't find anyone here to welcome them." ▼

Poz article dissed by SF AIDS activists

by Katie Szymanski

A gay man with HIV walks his dog, regularly goes to the gym, volunteers, and sometimes goes on dates. He is, according to a recent article in the HIV/AIDS magazine *Poz*, a "disability queen," because he collects over \$70,000 annually from his private disability insurance and does not work.

The assumption, of course, is that somebody who is well enough to take care of himself can withstand a 40-hour week. This in itself is questionable; everything from drug side effects on the job to the bias and fear of fellow employees to the effect of job-related stress on the immune system all play a part in a person's ability to return to the work force.

But San Francisco activists say they are most upset with the *Poz* article not for what it says — its content, once a reader gets past the sensational headline and illustrations of boys basking in the sun, is actually quite balanced — but for how it was presented and how its sources were reportedly manipulated into cooperating. "Dissing Disability Queens," by Lawrence Goodman, ran in the October issue of *Poz*. The three-page spread ran a subhead that claimed, "Big-name activists are breaking ranks to blow the whistle on gay HIVers' riding the disability gravy train into the fast-lane lifestyle." One of the activists highlighted in the piece was San Francisco's Martin Delaney, founding director of the HIV/AIDS organization Project Inform.

Until recently, Delaney was a contributing editor to *Poz*. The "Disability Queens" article, he said, prompted him to sever his relationship with the magazine.

"We were asked two questions," said Delaney, referring to himself and Dr. Howard Grossman, both of whom were portrayed as "disability queen" critics. "One was, 'are there people who violate the system?' The answer is yes, there are abuses in every system, although they are very rare. The other question presented us with a scenario of someone who had never been sick, was perfectly healthy, and is living a great life on the party circuit off some fat private disability check. My sole quote in the article was a response to that hypothetical scenario, but the piece implies that I came forward to talk about this, and that I'm talking about everyone on disability or people who are well enough to do volunteer work."

"I have broken off my relationship with *Poz*," Delaney continued, "I will no longer submit articles and won't respond to their reporters' calls for information."

"Dissing Disability Queens," aside from some rather regrettable assumptions about what makes a person healthy, does present many points of view, Delaney acknowledged. Those viewpoints point to the inherent conflict in going back to work, as it often means a part-time schedule that doesn't pay enough to survive yet disqualifies a person from many social service programs. Other sources quoted also emphasize that abuses of the system is rare, and that many people on disability fall in to a "gray zone," whereby it isn't clear that



Martin Delaney

their newly-restored health can tolerate all that comes with a long-term career.

"There is a balance in there but they did it by getting other people to be the good guys and make Howard and I the bad guys," said Delaney. "I would not change the disability system one bit. Many people on disability are in a terrible dilemma. They're living longer and on top of all the uncertainties they faced before they have to choose between having a fulfilling life and having insurance. The article made it out like I didn't know that, when that's what I do. Everybody was hurt by that, from our public policy people at Project Inform to our volunteers."

The article also enraged many local activists from Survive AIDS, a group that has been critical of *Poz* magazine for what they say is a more recent tendency to stir up controversy in order to retain readership.

"Martin Delaney has seen the light of what's been going wrong with this magazine for some time," said Jeff Getty of Survive AIDS. "Delaney got baited and they let him have it. This is typical of what *Poz* magazine does to activists."

Walter Armstrong, the editor in chief of *Poz*, denies that there is any truth to that sentiment.

"Contrary to what critics say, *Poz* never publishes anything 'to sell magazines.' Our newsstand presence is negligible, and most subscribers get it for free anyway," Armstrong told the *Bay Area Reporter*.

Armstrong further stated that Delaney was a cooperative force in the story, and that a recent e-mail exchange between the two encouraged Armstrong to assign the piece.

"No one 'came forward,' and no one was 'set up.' The story evolved as stories do," said Armstrong. "I heard that doctors were frustrated that certain gay men with HIV who could be working were actually on disability, and this caused problems not only for the doctors but for others who really deserved disability as well as for the gay community. I asked Marty and other people whose opinions I value if this was worthwhile. Here is part of Marty's lengthy response to me: 'I think there is indeed a real story here, one we've all been aware of but reluctant to talk about. As angry as this makes me, it is a real hot pota-

to and anyone who takes it on better have a thick skin.'"

"I take full responsibility for the headline as well as the tone, accuracy, and angle of the piece," continued Armstrong. "I regret that Marty feels that his quotes were taken out of context, and if they were, that is a mistake I made in the editing, oversimplifying his argument. However, all those pull-no-punches quotes that everybody is so upset about are, of course, what Marty and Howard said. We cover issues that, as Marty said in his e-mail, are 'hot potatoes,' that 'we've all been aware of but reluctant to talk about.' It may sound presumptuous, but by addressing controversial or forbidden topics, we try to keep the community honest. Sometimes we make mistakes, but our motivations are true and our skin is, as Marty says, thick."

Armstrong said he asked Delaney to reconsider working with the magazine.

"No matter what, I hope he continues to be courageous and outspoken, even — or especially — when the result is having to take shit from the community," said Armstrong of Delaney.

But Delaney told the *B.A.R.* that having a relationship with *Poz* is currently not an option. "I like Walter. I think he's a decent guy," said Delaney. "I just don't know where the magazine is going." ▼



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What are the symptoms of syphilis?

- Usually, symptoms show up 1-12 weeks after being exposed to syphilis.

Possible early symptoms: (1-12 weeks after becoming infected)

- Skin sore called a chancre (shank-er). There may be more than one. They are usually not painful. They may be on the penis, scrotum, anus, or mouth.
- Lymph glands near the sore may be swollen, and also are not painful.

Possible later symptoms: (4-12 weeks after becoming infected)

- Flu-like illness with sore throat, headache and fever.
- Skin rash all over the body in the mouth, on the palms of the hands and soles of the feet (not itchy).
- Warty-like growths may appear in the mouth or on the genitals.
- Patchy hair loss may be noticed.
- Nervous system symptoms: neck stiffness, nausea, vomiting, seizures, hearing loss and loss of speech.

These symptoms will go away even without treatment. You are still infected

Is syphilis dangerous?

Yes! If not treated, syphilis can cause brain damage, heart disease and other long-term health problems.

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- Your sex partner(s) must be examined and treated. If not treated, they can give the infection back to you, or infect others.

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10 LOCATIONS IN NORTHERN CALIFORNIA

Welcome to 'Generation Q'

B.A.R.'s new column by and for queer youth

by Ned Howey

Once again the old rally-call, "We are everywhere," manifests itself in limited capacity. For queer youth there is one place we clearly are not: that is among the ranks of those properly represented in the media.

I do see us many places: in all sizes, colors, genders, styles, and attitudes on our streets, in our schools, and in other public places. You can find many of us strewn unclothed across the Internet. You can find us organizing and socializing in groups like the Lavender Youth Recreation and Information Center (LYRIC), Q-Force, and Q-Action. But when it comes to our media we are almost nowhere to be found.

Certainly there are times when you will see our young faces peering out from the covers of gay magazines; pretty faces put there to help sales. A sad flip through the magazine itself will usually find the faces voiceless. Rarely will there be anything inside specifically pertaining to youth at all. If we are lucky enough to have an article about us it is for the most part written by adults seemingly with adult audiences in mind. The assumption must either be that queer youth don't read such magazines or if they do they are unimportant.

There is one gay youth magazine out there with its big beautiful glossy pages. I've had trouble, however, finding text through all the lovely pictures of boys. I cannot help but wonder what the magazine's intentions are. Is this representing queer youth or serving as a modeling magazine for Bruce Weber's Abercrombie series? Even scarcer than text are images

and writing of women, transgender people, and people of color.

Our absence from media as queer youth is not unique. We stand alongside other marginalized people such as people of color, women, the working class, and queers in general. There is a long tradition of justified anger over the media's exclusion of these people. Unfortunately there has been very little anger over the lack of youth voices, particularly that of queer youth.

Newspapers, magazines, and television: these are businesses. Anyone who has their experiences and interests present in the media faces the same discrimination that one faces in seeking employment. It is as

though there is an unspoken job description attached to those who are to be represented in our press. Token efforts to include "equal opportunity employer" in job descriptions often do little in the discriminatory and bigoted greater context of our society. If publications had a job description it would finish with "experience required." In other words, "adult experience required." Young people's opinions are only valued if they are put into the context of older people's interests.

What is my evidence for such a lofty claim that there is a lack in representation of queer youth? I admit I am unable to find statistics on queer youth presence in the media. Most likely there are no such statistics. I would love to ask you to peruse a queer paper and see how much of it is written by youth but articles rarely print the author's age. My evidence is far simpler: Ask queer youth what matters are important to them and compare it to the issues being covered in the press. Some of the issues I find concerning my peers

are:

1. Problems with housing, homelessness, and employment.

2. Trans youth not fitting into a community of older transgender people who identify in a traditional binary gender system.

3. Being sex-positive and accepting of transgender people as a feminist.

4. What it feels like to move from small town America to a city where statistically one in three people you will sleep with is HIV-positive.

5. What it is to grow up in an ethnic minority community where you do not feel at home because of your queerness and suddenly be a part of a queer community that you cannot feel at home with because of your ethnic identity.

These are issues we generally are not seeing in the press.

This, however, is exactly why it is so important that young queer people are granted a platform to have their voices heard. Not only do queer youth make up a significant portion of our community but we make up a portion with unique experiences, ideas, and attitudes. We are a culture of our own.

This situation is the grounds for the creation of the first-ever queer youth writers pool. In conjunction with the *Bay Area Reporter* and LYRIC a group of young people will have the opportunity to have columns published in the *B.A.R.* roughly once a month. This very column is the first in the series.

To get involved in the writer's pool please e-mail Ned_the_red@yahoo.com. All lesbian, bisexual, gay, transgender, intersex, queer, and questioning people age 25 and under are welcome to join our group of writers. And in this case, no experience is required. All that is required is a different experience and the will to tell it. ▼

Generation Q

Second-parent adoption forums Nov. 11, 18

by Joe Dignan

Two weeks ago, on October 25, a panel of appellate judges in San Diego ruled 2-1 that California law does not authorize second-parent adoptions. The decision invalidates a mechanism that has been used widely among same-sex couples for the past 15 years to allow one partner to adopt the biological child of the other.

The decision in the case - *Sharon S. v. Superior Court* - has caused widespread concern in the LGBT community.

The facts of law are complicated, there is a likely appeal pending, and the impact of the decision is not yet fully known. In light of the ruling, however, several local organizations are working to dispel the confusion and are hosting free forums with lawyers and family therapists to help parents understand if the decision has any consequences for them.

These will be in two locations this weekend and next.

In San Francisco, the meeting takes place this Sunday, November

11 from 10:30 a.m. until noon at Congregation Sha'ar Zahav, 290 Dolores Street (at 16th). Speakers will include Ora Prochovnick, professor at New College School of Law and therapist Stacey Schuster.

In the East Bay, a forum will be held next Sunday, November 18, from noon to 1:30 p.m. at Bananas, 5232 Claremont Avenue, in Oakland. Kate Kendell, executive director of the National Center for Lesbian Rights, will be the featured speaker.

Child care may be available for

the events. Call the venues for details about child care at least two days in advance. For Congregation Sha'ar Zahav, call (415) 861-6932, ext. 302. For Bananas call (510) 658-7353.

Co-sponsors of the forums, which are being organized by San Francisco's All Our Families Coalition, include Bananas, Bay Area Lawyers for Individual Freedom, Congregation Sha'ar Zahav, NCLR, and AOFC's sister organization Our Family. For more information, call AOFC at (415) 681-1960. ▼

CUAV

◀ page 4

city revenue through smart investing and management.

All three women will be at the event, which is located at 609 Sutter Street on the 10th floor. Parking is available at the nearby Olympic Garage, 665 Sutter, and a dental garage at 525 Mason. Bus lines are the 4-Sutter and 3-Jackson, and the BART and Muni stations at Powell Street.

Tickets start at \$75, and sponsorship opportunities are available. Proceeds go toward fulfilling CUAV's mission to end violence against and within the LGBT communities through outreach and education, a 24-hour support line, and legal advocacy, free counseling, and emergency assistance to victims.

"Come one, come all, and have a great time," said Person, who added that those interested in purchasing tickets or sponsorships should call (415) 777-5500. ▼

OBITUARIES

OBITUARY POLICY

Obituaries must be typed and no longer than 200 words. Please follow normal rules of capitalization – and no poetry. We reserve the right to edit for style, clarity, grammar, and taste.

If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. They must be submitted within a year of the death.

Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

James Curtiss

July 13, 1951 — October 28, 2001



On Sunday, October 28, James Curtiss died peacefully of medical complications at St. Mary's Hospital surrounded by close friends. We wish to thank the ICU staff for the incredible care he received.

James was born in Tacoma, Washington and grew up there as an only child. From a very young age he was fascinated by other languages and French was the first language he learned other than English. He graduated with honors from high school and went on to major in Comparative Literature at U.C. Berkeley where he graduated Phi Beta Kappa in 1973. He traveled extensively and spoke five languages fluently. James chose to make his home in the Bay Area and after Berkeley went to work at the Arts Institute in San Francisco. He wrote grants and proposals for students.

Known for his keen intelligence and wonderful sense of humor, he was a journalist from the mid-eighties to the mid-nineties with The Center for Investigative Reporting. He worked as a freelance investigator where he coped-out and exposed the real story behind the basic media investigations and sold them to news channels and magazines.

James is survived by his mother, Hilda Potter and close friends David and Andrea. He leaves behind many grieving friends in the Bay Area.

A memorial service will be held Sunday, November 11, 1-3 p.m. at Metropolitan Community Church. For further information, phone David Feinstein at (415) 558-8060.

Jonathan Morgan Fox-Castro
February 5, 1961 —
October 26, 2001



Our community lost a dear friend. Jonathan Morgan Fox-Castro passed away suddenly on October 26, 2001. Jonathan was a very high-spirited man whose smile would light up any room.

His friends and family will cherish the gift of his spirit that will forever be a part of them. He was a very passionate man. His love for cooking and wine were among the many hobbies Jon enjoyed. It was only a matter of days until he was to be promoted to Wine Steward for Androni-

co's Market in San Francisco, a position he worked very hard for. Jon was an avid fan for the San Francisco 49ers and loved to play pool for the local pool leagues.

Jonathan is survived by his partner of 18 years, Alex Castro and Alex's family, Maria, Julia, Carmina, Pina, Angelina, Pablo and Luiz, his best friend George Monk and his entire Hayes Valley Family.

A Celebration of Life will be held at Marlena's, 488 Hayes St., San Francisco, on November 17, 2001, at 4 p.m. All friends and family are welcome.

Mitchell C. Golden

February 4, 1951 —
October 12, 2001



Mitch Golden died at his home in San Francisco on October 12 as a result of injuries sustained from an accidental fall. Mitch's passing is a great loss to his many friends in San Francisco and the Russian River, and to his family. Mitch is survived by five children, Amy, Bryant, Blake, Allison, and Bryce, and his former wife, Margie, who resides in Provo, Utah. He is also survived by his father, James, brothers Jim and Scott, and sister Kerri Banks. He was preceded in death by his mother Amy and twin brother Michael. Mitch's children, whom he talked about constantly with his friends, were the pride of his life and he strove to have them visit San Francisco as frequently as possible.

Mitch had a great enthusiasm for life and was undeterred in living a full and adventurous life by living with HIV for nearly 10 years. The greatest demon in Mitch's life was methamphetamine, which he also battled up until his death. It was this drug which took his sanity, his health, his friends, and ultimately his life.

Our friend loved music, the symphony, the outdoors, and dining in style. He would often be found at the Central YMCA where he had many friends.

Mitch was raised a Mormon and struggled his whole adult life to find peace with his sexuality. It was a great burden to him that this religious group offered him condemnation and excommunication rather than love, support, and spiritual acceptance.

He was a graduate of Utah Valley Community College where he earned a degree as a Licensed Practical Nurse, a career he followed while working at UCSF Medical Center.

A memorial of his life is planned for November 17 at the Hartford Street Zen Center, 57 Hartford St., San Francisco, at 1 p.m.

Armin Hoffman

July 18, 1933 — October 23, 2001



Armin Hoffman was in good health and died peacefully, but completely unexpectedly, from a heart attack at home. He was a great partner, friend, leader in the uniform community, and musical director.

He was a founder of The Regiment of the Black and Tans, one of the premier uniform clubs in the country.

As a Musical Director, among Armin's clients were JoAnne Worley, Elizabeth Ashley, George Hamilton, Rock Hudson, Gypsy Rose Lee, Jean Stapleton, Betty Garrett, and Bea Lillie.

Active at UCLA, Armin was Presi-

dent of his fraternity, a Student Council Officer, and toured the world for the USO with an act which included his friend, Carol Burnett.

He appeared on Broadway as part of the duo piano team of Billy Barnes and Armin Hoffman in the "Billy Barnes Revue."

He leaves his life partner of 21 years, Ron Smith, and a host of friends and family.

A celebration of Armin will be held Sunday, November 11 at 2 p.m. at their home.

Larry Ross McCullough

April 18, 1966 — October 21, 2001



Larry Ross McCullough, formerly of San Francisco and Oakland, passed away on October 21, 2001, in Bloomington, Indiana. Born April 18, 1966, Ross bounced around — a lot. He moved to the Bay Area in the early 1990s but left in '95 to pursue his education and "extracurricular activities" at Indiana University.

Whether it was paying homage to Hellen Keller, cataloging the life and times of Val Ewing and Mary Richards, or touring the nation's roller coasters, Ross's life was never dull or ordinary. Sadly, he never made his triumphant comeback...er, "return" to the Bay Area he loved so much.

He is survived by his parents, Ernest and Esther McCullough of Westport, Indiana; brother, Michael and sister, Lucy; and longtime friends Rick Ripberger, Mark Sturdivant, and Tome Nate, among many others. Funeral services were held on October 25; burial will be at the Westport Cemetery.

Contributions may be made to the charity of your choice, in care of Bass & Gasper Funeral Home, 402 E. Bennett St., Westport, IN 47283. You can still visit Ross's website at <http://php.indiana.edu/~lamcull>

John Burton McLeod

January 16, 1949 — October 19, 2001



Born in 1949 in Carmel, California, John McLeod was raised in Sacramento. After graduation from UC Berkeley in 1971, John spent six years as a U.S. Naval Officer, serving tours in Southeast Asia, the

Mediterranean, and as the Commanding Officer of the coastal minesweeper USS SHRIKE (MSC-201). An avid musician, John sang with the Seattle Men's Chorus and the San Francisco Gay Men's Chorus for a combined total of 21 years and served on both Boards of Directors and as President of each. In 1993-94, John was President of the Gay and Lesbian Association of Choruses, an association of over 130 choruses in North America, Europe, and Australia.

John was employed as Compensation Manager/Human Resources Dept. at Lawrence Livermore National Laboratory and as Compensation Programs Manager in the Office of the President of the University of California.

Beloved son of Jill McLeod; brother of Cam Weldon and triplets Heidi White, Blair McLeod and Holly Holmquist. He is also survived by his extended San Francisco family Phil Barber and John Alecca.

A memorial service will be held at 11 a.m. on Saturday, November 10 at the Swedenborgian Church of San Francisco, 3200 Washington St. at Lyon. Donations in John's memory can be made to Golden Gate Performing Arts (John's chorus), 4053 18th St., San Francisco, CA 94114.

Ronald J. Wickliffe

1946-2001



Zimet.

Ron did so much for so many and always loved being a part of and giving back to the community. He was at the forefront of volunteering for the Stop AIDS Project, Foggy City Dancers, Hart-

On September 28, Ron Wickliffe peacefully left our world while at the Coming Home Hospice. With him at the time were his daughter Sara Brown, and close friends Robert McNamara and Laurie

ford Street Zen Center, Community United Against Violence, McKesson Foundation and UC Berkeley, among many other organizations.

Most of all though, Ron will be missed in his ability to reach out and become friends with nearly anyone, anywhere. His wide-ranging interests and enthusiasm allowed him to reach out to many people on different levels and touch them personally.

Ron leaves behind his family: father John, mother Evelyn, former wife Sherill and her husband Everett, daughter Sara, son-in-law Gabe, and also friends Robert, Don, Laurie, James and John, among others too numerous to mention.

Services for Ron will be held on Sunday, November 11th at the Hartford Street Zen Center, 57 Hartford Street at 2 p.m.

Ron, no words exist that express how much we all miss you. May the spirit of your friendship allow us to touch others as you've touched us.



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Free business training for HIV-positives

by Katie Szymanski

Most people who take an illness-related absence from work tend to go stir crazy after a while. But many people with HIV whose health now allows them to function may not be able to return to a full-time 9-5 routine. That's why the Small Business Administration and Positive Resource Center are teaming up to offer a training entitled, "How to Start Your Own Small Business," scheduled for this Tuesday, November 13 in San

Francisco.

The training will provide information on marketing, management, bookkeeping, financing, and resources for small businesses. The seminar will also include a discussion on how business ownership affects disability benefits.

"Running your own small business certainly is a lot of work, but it can provide the kind of flexibility and control important to people with complicated medical regimens and fluctuating levels of energy," said SBA economic development specialist Gary Marshall, who emphasized that the training

is relevant to the loftiest or smallest of self-employment goals. "These don't need to be the next Microsofts of the world. The lessons we'll be talking about would apply to plenty of really small businesses, like dog walking or pet sitting."

The training will take place at SBA's Entrepreneur Center at 455 Market Street from 10 a.m. to 4 p.m. Anyone who has been out of the workforce due to HIV-related disability is welcome to attend. Registration is free and lunch is provided. Those interested should call (415) 744-6771. ▼

Wet lubed bog

by Jim Provenzano

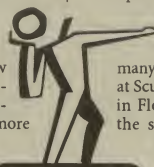
Registration for Gay Games VI is booming, with over 4,000 folks from around the world signing up for the sports festivities down under that'll, my goodness, be history a year from now.

But unlike what is now 1-year-old history — massive election fraud — hopefully GG VI will be much more memorable, and with better scorekeeping.

Continuing the current global interest, where during wartime Americans can actually see footage of other countries, the record needs to be clarified about tennis player Goran Ivanisevic, and what were perceived to be slights against his country, Croatia, in a column a few months ago.

In poking fun at Goran's sex-

ist, homophobic arrogance, I also poked fun at his country. This seemed to upset a reader, but not one of my friends, Ivan, who is Croatian. He thought it was very funny, and in the style of dry wit that is characteristic of my cute Croat pal.



Sports Complex

An avid skier and martial artist, Ivan was one of many international students at Scuola Leonardo da Vinci in Florence, where I spent the summer of 1995 immersing myself in Italian culture, and cultured Italians.

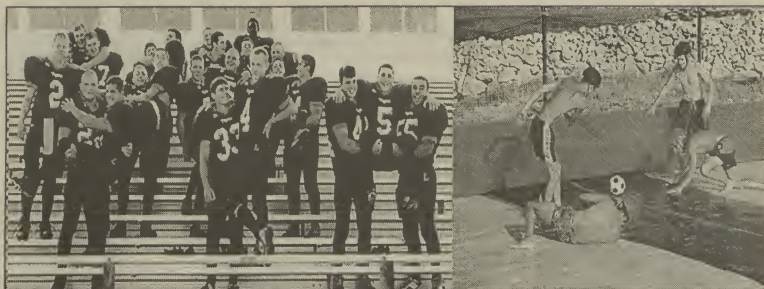
Ivan, a trilingual study 20-something, became fast friends with me, due in part to his fascination with American culture, and my fascination with trilingual study 20-somethings.

Ivan's knowledge of U.S. military actions in formerly Yugoslavian regions just a hop across the Adriatic Sea became a subject of intense yet stilted discussions. Ivan had lost relatives in the war.

When bragging of his athletic accomplishments in skiing, I told him I had wrestled, he made a comment about "fag-its."

I laughed to hide my anger, and asked him what he thought "fagits" looked like. He made some stereotypical comments.

I pointed to our school and told him it was named after Italy's Number One "fagit," and that he was talking to another



Loveland lovelies lube up; Croatian cuties have slippery balls.

Italian fagit, and if he had a problem with that, he could find out more about Americans from the comic books he read.

I then spent the night at a Florentine bathhouse doing research.

Imagine my surprise when the next day in class, Ivan sat right next to me, apologized, and immediately accepted. He taught me Croatian words, like "Bogi!" which roughly means, "Yo!"

We continued our private jokes and passed cartoons between his having to translate the English-speaking teacher's questions into Croatian, then into Italian. It became a very educational summer for both of us.

So when I visited New York this September, he was the first person to get one of my World Trade Center post cards (five for \$1!). He e-mailed me back in just a few days. It seems mail sent out of the country has a better chance of arriving.

After answering his questions about ground zero, I quickly e-mailed back to ask if Goran Ivanisevic is still considered a great sports hero in Croatia, and if he could explain the tennis player's habit of removing his clothes.

"Ivanisevic?" he wrote. "Yeah, he is very popular ... He is very ... Well, there is only one Ivanisevic."

Having already gone through a mutual cultural exchange (Gay 101 for him, Croatian 101 for me), I asked him about Goran's habit of making bluntly phobic remarks, and if that was a Croatian "thing."

"He is from Dalmatia, so that explains his temperamental behavior," Ivan wrote. "When he won in Wimbledon, about 100,000 people welcomed him in his town (Split). And here it is normal for football and tennis players to take their T-shirts off when they score."

Ivan wouldn't tell me whether he thought Goran was cute. I could feel him blushing from the other side of the world.

He did send an amusing picture of a new sport he and his Croatian buddies have taken up: wet football. Apparently, plain old U.S. football is not challenging enough, so he and his pals toss balls on a wet plastic tarp.

Ivan has a message for Ameri-

can gay readers who may think that Croatian youth are like the young men in those Bel Ami videos.

Despite not exactly being a hotbed for gay-friendly accommodations, "a bunch of gay guys got beat up a few years ago at a cafe where they meet," he hopes to expand our world vision.

"If you have time, look at this part of the world for a few minutes."

Checking out www.visit-croatia.co.uk, www.zagreb.com, or www.novalja.com would be a good start.

Pam I am

One U.S. team that may consider visiting Zagreb is Colorado's defending Class 4A prep football champions, who might not be allowed to defend their title because players smeared their uniforms with a slick cooking spray.

State high school athletic officials said that Denver's Loveland High players would not be required to forfeit its 20-12 defeat of Greeley Central, but must address the issue before it can proceed in the 4A playoffs, which took place this week.

"At least some of the coaches knew about it ahead of time," said Bill Reader, associate commissioner of the Colorado High School Activities Association, in an ESPN interview. "It's something I've never come across. I've talked to officials, and they said it doesn't happen a lot."

Reader said the players put the cooking spray Pam on their uniforms.

"I don't know if it altered the outcome of the game, but they were a little more difficult to block and tackle," said Steve Burch, Greeley Central head coach.

During the first half, Greeley Central players complained they were having trouble tackling their opponents. Officials told Loveland players to put on clean jerseys. Judging by the above picture, the affectionate team probably enjoyed changing as much as lubing up.

"In high school sports we're supposed to be teaching the lessons of life. I guess competition brings out the best and worst in people," Burch added.

Or the greasiest.

Visit the team's Web site to recommend other lubricants, on or off the field, at www.loveland-football.isawesome.net/

Irish sprung

War, sports, and gay guys seem to go hand in hand.

From IRA-torn Dublin, posters have appeared all over the country featuring two Gaelic footballers (that's soccer to us) locked in a passionate embrace and the caption: "Relax, it's a gay thing." The billboards, banned by Viacom, and subsequently contracted with an independent company, promote the country's first gay magazine.

According to the UK *Observer*,

er, the ads have prompted furious complaints and even a death threat to the offices of the Irish advertising standards board. Radio shows have been besieged with callers either expressing support for the ad campaign or condemning the publishers of *GI* (Gay Ireland).

The men are wearing the colors of some of Ireland's Gaelic football and hurling teams, including Kerry, Tipperary, and Dublin.

In a country where homosexuality was only decriminalized eight years ago, the response to the gay posters has surprised few observers, even though Dublin is one of the most popular destinations in Europe. Approximately £700 million gay tourist dollars a year aid the impoverished Irish economy.

Despite the rather gay-friendly tourism, an ad council rep said, "There is concern that the image of the kissing men has caused grave and widespread offence. In that situation, they will be censored."

The Gaelic Athletic Association refused to comment officially, but one GAA member told the *Observer* that members were "seething." "The GAA is sacred in Irish life and this ploy to sell a few more magazines is cheap and distasteful."

The GAA is not the only recipient of G's attentions. Manchester United and Republic of Ireland soccer captain Roy Keane will also feature in the first issue as a "new gay icon."

Ads may be questionable, but in other countries, pro athletes remove their clothes, and even their closets. (www.gay-ireland.com/, www.gaa.ie/)

Yank yunk

Seen in the stands at Game 2 of the 2001 World Series (but not on Fox TV): "It takes more than 9 Yanks to beat our Johnson" and "You can't Yank our Johnson."

This item from Rush and Molloy's October 24 column in the *New York Daily News*: "Derek Jeter and fellow Yankees Chuck Knoblauch and Tino Martinez were cheered when they walked into Suite 16 Monday night after their (playoffs) win. The World Series-bound Yanks celebrated with 'N Sync cutie Lance Bass and Oz's Dean Cain well past 3 a.m."

And another: "No one will be rooting harder for Derek Jeter to break out of his slump at the Stadium tonight than famous restaurateur and rabid Yankee fan Ken Aretsky. Some time before the Series began, Ken won a bat signed by Jeter and claims he's been sleeping with it for good luck. He plans to display the bat on the bar when his Midtown eatery Patron reopens after renovations."

Let's hope the drool stains don't smudge the autograph. ▼

For more irreverent athletics, visit www.sportscomplex.org.

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Remembering Sept. 11 victims



The Sisters of Perpetual Indulgence used November 1, All Saints Day, to honor and remember LGBT victims of the September 11 terrorist attacks during a well-attended candlelight vigil in the Castro.

Pride festival proves to be a diverse event

by Matthew S. Bajko

Promising to bring San Francisco a Pride event that truly reflects the city's various lesbian, gay, bisexual, and transgender groups, the Pride Committee is once again asking for stage proposals for 2002 that will incorporate numerous facets of the community in the annual party.

"It's the community's chance to be creative and come up with some new and exciting additions to the Pride celebration," said Pride President Cecilia Chung.

Through prior stage selection processes, the Pride Committee has added new groups to entertain and showcase groups that felt left out of the annual festivities. This year saw the addition of the Nectar women's stage and the African American venue "Soul of Pride." Other venues added to the event through this process include the Asian & Pacific Islander stage, Faerie Freedom Village, Show Palace stage, swing stage, and Latin stage.

"It is very exciting when the community comes forth to make the Pride event their own," said Calvin Gipson, Pride vice president.

Effective applications are those that not only help foster a more inclusive event but also include a

plan to finance the venue. Applications are due the end of November and must be in writing.

"Great ideas are one thing, but what we are looking for in the proposals is also a coherent fundraising plan to make those dreams a reality," said Pride Executive Director Teddy Witherington.

The Pride Committee's commitment to showcase all facets of the queer community may help explain the event's appeal to a more diverse crowd and high satisfaction ratings among attendees.

At this year's Pride, the audience was the most diverse in the 31 year history of the event, according to a survey of the audience conducted by the committee. For the first time, the survey showed that almost half of all respondents described themselves in terms other than white or European.

In particular, the event saw an increase in attendance by African Americans and Asian and Pacific Islanders. Blacks averaged 10.08 percent of the crowd this year compared to 7.2 percent in 2000. Asians doubled in presence, from 4.7 percent in 2000 to 8.42 percent this year.

The number of white participants decreased from 62.8 percent in 2000 to 53.50 percent this year. The number of Latin and Native American attendees remained

nearly the same for both years.

"As a person of color, I am proud to be a part of this organization, which truly walks the walk when it comes to inclusion," said Chung. "The diversity in the audience is reflecting the success of our Asian & Pacific Islander and Soul of Pride stages. We look forward to more diverse venues in the future."

And the audience seemed pleased with the results. This year, 93.17 percent of attendees rated the event as good (26.78 percent), very good (35.34 percent), to excellent (31.05 percent). Another 5.05 percent gave the event a satisfactory rating, bringing the total of people pleased with this year's pride to 98.23 percent.

The number of people under 24 attending the event rose from 10 percent in 2000 to 15 percent this year. And the male to female ratio registered at 60 to 40.

"The diversity on the board and their vision has translated into a diverse audience and a happy audience. We have made and will continue to make great strides," said Witherington.

Next year's Pride will take place the weekend of June 29 and 30 and its theme is "Be Yourself, Change the World." For more information on how to submit a stage proposal, visit the event's Web site at www.sfpride.org.

LEGAL NOTICES

STATEMENT FILE NO. 252120

The following person(s) are doing business as: California Dental, 6100 California Street, San Francisco, Ca. 94121. This business is conducted by an individual signed Inessa Grinberg. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 10/09/2001.

OCT. 18, 25, NOV. 1, 8, 2001

STATEMENT FILE NO. 251871

The following person(s) are doing business as: Write Opportunity, 228 Day Street, San Francisco, Ca. 94131. This business is conducted by an individual signed Karen D. Opp. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 09/26/2001.

OCT. 18, 25, NOV. 1, 8, 2001

STATEMENT FILE NO. 252141

The following person(s) are doing business as: Third Hand Store, 1839 Divisadero Street, San Francisco, Ca. 94115. This business is conducted by an individual signed Joseph Allen Dowler. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, June 1, 2001. The statement was filed with the City and County of San Francisco, Ca. on 10/09/2001.

OCT. 18, 25, NOV. 1, 8, 2001

STATEMENT FILE NO. 252220

The following person(s) are doing business as: Canary Wine Cellar, 2801 Leavenworth Street, San Francisco, Ca. 94133. This business is conducted by a general partnership signed Ardebilchi, Kymran and Ardebilchi, Jahingir. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, October 12, 2001. The statement was filed with the City and County of San Francisco, Ca. on 10/12/2001.

OCT. 18, 25, NOV. 1, 8, 2001

STATEMENT FILE NO. 252214

The following person(s) are doing business as: Bay Leather, 2701 Taylor Street, San Francisco, Ca. 94133. This business is conducted by an individual signed Yoo, Woong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 10/12/2001.

OCT. 18, 25, NOV. 1, 8, 2001

STATEMENT FILE NO. 252321

The following person(s) are doing business as: Silicon Valley Headhunter, 659 Mangels Avenue, San Francisco, Ca. 94127. This business is conducted by a general partnership signed Kfir Alfia and Amir Lehavot. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, October 17, 2001. The statement was filed with the City and County of San Francisco, Ca. on 10/17/2001.

OCT. 25, NOV. 1, 8, 15, 2001

STATEMENT FILE NO. 252316

The following person(s) are doing business as: Hahn's Hibachi on West Portal, 361 West Portal Avenue, San Francisco, Ca. 94127. This business is conducted by an individual signed Hina Kim. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 10/17/2001.

OCT. 25, NOV. 1, 8, 15, 2001

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. 540003

In the Matter of the Application of Tarek El. Said Abdel Aziz, for change of Name. The application of Tarek El. Said Abdel Aziz for change of name, having been filed in Court, and it appearing from said application that Tarek El. Said Abdel Aziz has filed an application proposing that his/her name be changed to Tarek El. Said Abdel Aziz. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 9th day of December at 9:00am, of said day to show cause why the application for change of name should not be granted.

OCT. 25, NOV. 1, 8, 15, 2001

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO. 540013

In the Matter of the Application of Schomae, for change of Name. The application of Schomae for change of name, having been filed in Court, and it appearing from said application that Schomae has filed an application proposing that his/her name be changed to Schomae Ofilinda. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 18th day of December at 9:30am, of said day to show cause why the application for change of name should not be granted.

NOV. 1, 8, 15, 22, 2001

STATEMENT FILE NO. 252397

The following person(s) are doing business as: A.W. Construction Co. 1269-45th Avenue, San Francisco, Ca. 94122. This business is conducted by an individual signed Addy Wong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, October 18, 2001. The statement was filed with the City and County of San Francisco, Ca. on 10/19/2001.

OCT. 25, NOV. 1, 8, 15, 2001

STATEMENT FILE NO. 252493

The following person(s) are doing business as: Media Melt, 1766 Union Street Suite D, San Francisco, Ca. 94123. This business is conducted by an individual signed Anthony J. Hartman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, October 24, 2001. The statement was filed with the City and County of San Francisco, Ca. on 10/24/2001.

NOV. 1, 8, 15, 22, 2001

STATEMENT FILE NO. 252486

The following person(s) are doing business as: Sibyl Productions, 159 Noe Street #A, San Francisco, Ca. 94114-1245. This business is conducted by an individual signed Ben Gardiner. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, October 24, 2001. The statement was filed with the City and County of San Francisco, Ca. on 10/24/2001.

NOV. 1, 8, 15, 22, 2001

STATEMENT FILE NO. 252343

The following person(s) are doing business as: Asian American Food Co. 1426 Noriega Street, San Francisco, Ca. 94122. This business is conducted by an individual signed Yao, Howard. The registrant(s) commenced to transact business under the above listed fictitious business name or names on, N/A. The statement was filed with the City and County of San Francisco, Ca. on 10/18/2001.

NOV. 1, 8, 15, 22, 2001

Our Man Friday

◀ page 9

vention they will have to do it without support from the major state law enforcement groups. Last week Davis picked up the endorsements from the California State Sheriff's Association and the California Association of Highway Patrolmen, taking a near sweep of such groups; the governor also last week won the endorsement of the politically powerful California Teachers Association.

S.F. school board member Dr. Dan Kelly is reportedly seriously considering challenging Supervisor Leland Yee for the Democratic nomination in the 12th Assembly District.

BART Director Tom Radulovich, who is supporting Supervisor Mark Leno in his bid for 13th Assembly District seat, is reportedly considering a run for Leno's current 8th District supervisorial seat.

Leno, meanwhile, has picked up the endorsements of both District Attorney Terence Hallinan and Public Defender Kimiko

Burton-Cruz in his Assembly bid, as well as the support of the ever-popular Sheriff Michael Hennessey.

Sunday's *Chronicle* featured a pretty tough story about the homeless in the city; a story that should be taken note of, but is anyone at City Hall taking notice? Doesn't seem like it. Quick, someone rush a copy of this to Supervisor Chris Daly. Meanwhile, citizens across San Francisco continue to ask the simple question: "If New York City could clean up this mess, why the hell can't San Francisco?"

In Malaysia, Prime Minister Mahathir Mohammad announced last week that if openly gay British Cabinet member Chris Smith visited that country with his partner, both would be expelled. In remarks to the BBC, Mohammad explained that he had planned to step down from power a few years ago but could not after he discovered that his first deputy was gay; the predominantly Muslim nation in Southeast Asia would never accept a gay leader, he said. "It's a difference of values," he said, "British people ac-

cept homosexual ministers, but if they ever come here, bringing their boyfriend along, we'll throw them out." British Prime Minister Tony Blair, well-known as a supporter of gay rights, appointed his country's first openly gay Cabinet minister, making Smith his culture secretary.

And from New York comes word that celebrity photographer Annie Leibovitz, 52, gave birth to a daughter, Sarah Cameron Leibovitz; neither Leibovitz nor her companion Susan Sontag offered word on the child's paternity, but congratulations anyway.

The highest court of the United Methodist Church recently affirmed that the denomination's Book of Discipline forbids the appointment of "self-avowed practicing homosexuals" as pastors. Oh, well. But, in a small victory for gay clergy, the Judicial Council ruled last week in Nashville that a bishop cannot strip away such an appointment without due process. The decision unifies the judicial and legislative branches of the nation's third largest denomination.

And how was your week? ▼

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LEGAL NOTICES

CITY AND COUNTY OF SAN FRANCISCO

BUILDING INSPECTION SEMINARS

Are you interested in the permit process, improving your building, or learning about building code enforcement? The Department of Building Inspection invites you to attend its free "Brown Bag Lunch Talks," a series of informal, general information talks at 1660 Mission Street, Room 2001, on the third Thursday of each month from 12:00 to 1:30 p.m. Each session consists of 15 minutes of general discussion and questions before each topic. Bring your lunch; coffee and other drinks will be provided. The topic for November 15, 2001 is "Issues Regarding Sidewalks - Permits for Using Sidewalk Space and Maintenance of Sidewalk". If you cannot attend, you may mail your comments or questions, request materials handed out, or call and speak with department staff. For further information, call (415) 558-6205.

TELECOMMUNICATIONS PLAN: On October 22, 2001, a public hearing was held on the proposed Telecommunications Plan for the City and County of San Francisco. You may view it on www.telecommunications.commission@ci.sf.ca.us.

The Telecommunications Commission intends to adopt this Plan at a special meeting on November 16, 2001, 5:30 p.m., City Hall, Room 416. You are invited to attend this special meeting.

REQUEST FOR BIDS • SOLICITATION NO: 02-620-IFB-002: The San Francisco Housing Authority will receive sealed bids for the Business Development Center at CAL 1-3, Sunnydale, a 767 unit family development, located in San Francisco.

Contract Documents are on file at the San Francisco Housing Authority's office located at 1815 Egbert Avenue, Suite 300, San Francisco, CA. There will be a site inspection at 1654 Sunnydale on Thursday, November 15, 2001, at 10:00 A.M., with a pre-bid conference to follow. All bids will be received until 2:00 p.m. (PST) and read aloud on the date of November 29, 2001. Contact Rozina at (415) 715-3212 for Contract Documents.

DEVELOPMENT OPPORTUNITY: FILLMORE JAZZ PRESERVATION DISTRICT ANCHOR SITE available for a mixed-use development (Western Addition A-2 Redevelopment project area), San Francisco, CA. Parcel 732-A (northeast corner of Fillmore and Eddy Sts.) Approx. 52,940 s.f., Medium Density with 160 feet height limit. REQUEST FOR PROPOSALS Call (415) 749-2495. www.ci.sf.ca.us/sfra for additional details. San Francisco Redevelopment Agency, 770 Golden Gate Ave., San Francisco, CA 94102.

RFP #TCE-072701 PROPOSAL DEADLINE EXTENSION: The Department on the Status of Women has announced RFP#TCE-072701 proposal deadline extension for professional consulting services on centralizing 24-hour domestic violence crisis line project. The deadline is extended to Tuesday, November 13, 2001, 5pm. The RFP and Addendum to RFP packet is available at Department on the Status of Women's office, 25 Van Ness Avenue, #130, San Francisco 94102, or can be downloaded from www.ci.sf.ca.us/purchasing/. The RFP/Addendum to RFP will not be mailed. Proposals must be received in hand by the Department no later than 5:00pm, November 13, 2001. Postmark date will not be accepted. Late submittal will be rejected. The Department encourages proposals from women owned business (WBE), minority owned business (MBE), and local business enterprises (LBE). For further information, call Winnie Xie at 415-252-2578.

STATEMENT FILE NO. 251908

The following person(s) are doing business as: Eldon. 1225 30th Avenue, San Francisco, Ca. 94122. This business is conducted by husband and wife signed Eric Snider and Katherine Snider. The registrant(s) commenced to transact business under the above listed fictitious business name or names on September 29, 2001. The statement was filed with the City and County of San Francisco, Ca. on 09/27/2001.

NOV. 1, 8, 15, 22, 2001

STATEMENT FILE NO. 252544

The following person(s) are doing business as: Planned Spaces. 741 Tehama Street, San Francisco, Ca. 94103. This business is conducted by an individual signed Gillian S. Ellenby. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 25, 2001. The statement was filed with the City and County of San Francisco, Ca. on 10/25/2001.

NOV. 1, 8, 15, 22, 2001

STATEMENT FILE NO. 252560

The following person(s) are doing business as: Tortuga Labs. 1235 York Street, San Francisco, Ca. 94110. This business is conducted by an individual signed Arturo Meunier III. The registrant(s) commenced to transact business under the above listed fictitious business name or names on October 26, 2001. The statement was filed with the City and County of San Francisco, Ca. on 10/26/2001.

NOV. 1, 8, 15, 22, 2001

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: 2001-0247140-00

The following person (persons) have abandoned the use of the fictitious business name known as: West Ocean Trading Co. Located at: 848 Edinburgh Street, San Francisco, Ca. 94112. The fictitious name referred to above was filed in the County of San Francisco on: March 02, 2001. This business was conducted by: a General Partnership signed: Danny R Q Wong and Richu Huang.

NOV. 8, 15, 22, 29, 2001

STATEMENT FILE NO. 252393

The following person(s) are doing business as: Junkyard Books. 4173 17th Street, San Francisco, Ca. This business is conducted by a general partnership signed Elena F. Plass and Shay L. Alderman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 01, 2001. The statement was filed with the City and County of San Francisco, Ca. on 10/19/2001.

NOV. 1, 8, 15, 22, 2001

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO: 250191

The following person (persons) have abandoned the use of the fictitious business name known as: Moda Photographic Studios. Located at: 1524 Geneva Avenue, San Francisco, Ca. 94112. The fictitious name referred to above was filed in the County of San Francisco on: July 11, 2001. This business was conducted by: a General Partnership signed: John M. Dyson and Dante Nassi.

NOV 1, 8, 15, 22, 2001



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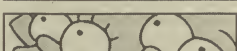
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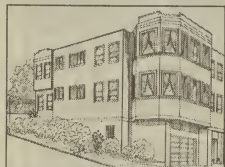
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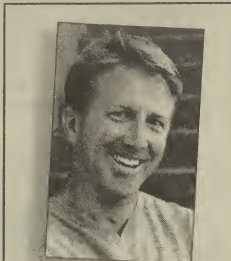
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STATEMENT FILE NO.252650

The following person(s) are doing business
as Veej Tailor, 1847 Lincoln Way, San
Francisco, Ca. 94122. This business is
conducted by an individual signed Wah-
kam Cheung. The registrant(s) commenced
to transact business under the above listed
fictitious business name or names on, N/A.
The statement was filed with the City and
County of San Francisco, Ca. on 10/30/2001.
NOV. 8, 15, 22, 29, 2001

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.540012

In the Matter of the Application of
Alexander Tal Ungar-Cammerman, for
change of Name. The application of
Alexander Tal Ungar-Cammerman for
change of name, having been filed in Court,
and it appearing from said application that
Alexander Tal Ungar-Cammerman has
filed an application proposing that his/her
name be changed to Alexander Tal Reich-
Hellaewell, Now therefore, it is hereby
ordered and directed, that all persons
interested in said matter do appear before
this Court in Department 218 on the 8th
day of January, 2002; at 9:00am., of said
day to show cause why the application for
change of name should not be granted.
NOV. 1, 8, 15, 22, 2001

STATEMENT FILE NO.252669

The following person(s) are doing business
as Blackbelt Direct, Inc. 1800 Bryant Street Unit
214, San Francisco, Ca. 94110. This business
is conducted by a corporation signed
Anthony Branda, president. The
registrant(s) commenced to transact business
under the above listed fictitious business name
or names on, October 30, 2001. The statement
was filed with the City and County of
San Francisco, Ca. on 10/30/2001.
NOV. 8, 15, 22, 29, 2001

STATEMENT FILE NO.252700

The following person(s) are doing business
as LSK Consulting, 538 42nd Avenue Apt. A,
San Francisco, Ca. 94121. This business is
conducted by an individual signed Larry
Stephen Kravitz. The registrant(s)
commenced to transact business under the
above listed fictitious business name or names
on, October 31, 2001. The statement was
filed with the City and County of San Francisco, Ca.
on 10/31/2001.
NOV. 8, 15, 22, 29, 2001

STATEMENT FILE NO.252432

The following person(s) are doing business
as Cuppa Coffee, 555 9th Street, San Francisco,
Ca. 94103. This business is conducted by a
corporation signed Douglas Cox, president.
The registrant(s) commenced to transact
business under the above listed fictitious
business name or names on, N/A. The
statement was filed with the City and County of
San Francisco, Ca. on 10/22/2001.
NOV. 1, 8, 15, 22, 2001

STATEMENT FILE NO.252728

The following person(s) are doing business
as Chavez & Associates, 1274 Green Street, San
Francisco, Ca. 94109. This business is
conducted by an individual signed Paul
Vincent Chavez. The registrant(s)
commenced to transact business under the
above listed fictitious business name or names
on, November 01, 2001. The statement was
filed with the City and County of San Francisco, Ca.
on 11/01/2001.
NOV. 8, 15, 22, 29, 2001

STATEMENT FILE NO.252634

The following person(s) are doing business
as Flowers 511 Laguna Street, San Francisco,
Ca. 94102. This business is conducted by an
individual signed Hal Thomas Reid Jr. The
registrant(s) commenced to transact business
under the above listed fictitious business name
or names on, N/A. The statement was filed
with the City and County of San Francisco, Ca. on
10/30/2001.
NOV. 8, 15, 22, 29, 2001

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE NO.01-540016

In the Matter of the Application of Terri
Mesbah, for change of Name. The
application of Terri Mesbah for change of
name, having been filed in Court, and it
appearing from said application that Terri
Mesbah has filed an application proposing
that his/her name be changed to Targol
Mesbah, Now therefore, it is hereby
ordered and directed, that all persons
interested in said matter do appear before
this Court in Department 218 on the 20th
day of December at 9:00am., of said day to
show cause why the application for change
of name should not be granted. NOV. 8,
15, 22, 29, 2001



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The days of spores and roses
Televised images of war, bioterror & more
in a changed world, in 'Lavender Tube.'
page 37

Staffing problems
Cast not up to demands
of SF Opera's 'Falstaff.'
page 33



Noir in the 'hood
Film noir series continues
at the Castro Theatre.
page 34



ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 31 • No. 45 • 8 November 2001

Bernadette Peters is coming to the Orpheum

SONGS OF BERNADETTE

by Richard Dodds

The long-distance laugh unmistakably belonged to Bernadette Peters. And those trademark giggles coming over the phone were punctuated by such comments as, "Oh, my God" and "That's embarrassing."

Peters was being reminded of a nightclub act she performed in the 1970s that included her emerging in a scanty outfit to sing a burlesque parody titled "Take It Off the E String and Put It on the G String," and then turning on the Tina Turner gyrations for "You're the One That I Want" from *Grease*.

"Didn't I ever stand still and sing with dignity?" she asked. "But it sounds like I took chances, and that's good."

Peters, now 53, is still about taking chances. As for dignity, that is often provided by the illustrious songwriters who now provide most of her repertoire. Anyone who has heard *Sondheim, Etc.*, the CD of her Carnegie Hall concert benefiting GMHC, knows that this kewpie doll has grown into a song stylist of considerable magnitude.

Peters will be reprising some that material, along with songs she has never publicly sung before, for a new concert act that she is debuting in San Francisco. Accompanied by four local singer-dancers and a 28-piece orchestra, Peters will open the five-performance run on Nov. 20 at the Orpheum Theatre.

"It is especially built for San Francisco," Peters said of the new show. "I'm doing it there to see how I like, since we have nearly a week in one place."

Peters still hadn't chosen the four songs from her upcoming Rodgers and Hammerstein CD that she will perform live for the first time in San Francisco.

"There is a surprising purity to their music," she said. "I would think it would be really corny, but I found in singing

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17th annual Film Arts Festival

CAPTIVES OF THE CAMERA

by David Lamble

This weekend, the 17th edition of the Film Arts Festival of Independent Cinema takes four days to celebrate 25 years of Northern California filmmaking by four unique organizations at four different venues. In a marvelous piece of media serendipity, the Film Arts Foundation (a 3,400-member, full-service filmmakers' collective offering classes and low-cost film-equipment rentals), Frameline (producers of the San Francisco Lesbian and Gay Film Festival), the Bay Area

Video Coalition, and Media Alliance all kicked off in 1976. The Film Arts Festival raises the curtain tonight and tomorrow, Nov. 8-9, at the Balboa Theatre (3630 Balboa at 38th Avenue), continues with a day-and-night-long marathon of films, workshops and panels Saturday at Som-Arts Gallery (934 Brannan St.), two programs Saturday night at Berkeley's Fine Arts Cinema (2451 Shattuck Ave.), and culminates Sunday in five programs at the Castro Theatre (starting at 11 a.m.)

Two years ago, Emily Morse decided to cash in the chits she had earned in eight

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Irene Leichuk, Sy Musiker, and Tom Ammiano in *How They Run*

SECOND OF TWO SECTIONS

by Roberto Friedman
and Heddy Hedonist

Times have been so freaky and dangerous lately that the only development which could possibly steady Out There's poor frazzled nerves is the opportunity to enjoy a good stiff Bolly Stolly and a new series of *Absolutely Fabulous*. Fortunately for us, sweetie darlings, six brand-new *Ab Fab* episodes, starring that indomitable duo **Eddy (Jennifer Saunders)** and **Patsy (Joanna Lumley)**, are set to begin Monday, November 12, 9 p.m. on Comedy Central.

Edina's long-suffering daughter **Saffy (Julia Sawalha)** and mother (**June Whitfield**) are along for the wild ride, as well as addled assistant **Bubble (Jane Horrocks)** and a new character in horrible TV-host **Katy Grin** (also the amazing Horrocks). The sinful set even has a new drink, the *Veuve Curve*: one part *Veuve Cliquot*, one part bourbon — "best downed after moshing at a hard-rock gig."

Eddy's just the same pathetic creature she's always been, trying to blag her way into trendy London watering holes, and desperately attempting to freeze her wrinkles with Botox. Patsy has somehow been promoted to managing editor of her glossy fashion rag (think *Hello!* magazine), but she still seems to be living in the back of Eddy's kitchen, newly remodeled with a row of frosted-glass SubZero fridges stuffed with bottles of the dear departed



Eddy and Patsy (Jennifer Saunders and Joanna Lumley) pick up where they left off in new episodes of *Absolutely Fabulous*.

Madame Cliquot!

There's lots of glamour in an upcoming episode in which the gang goes to Paris for the day, via the Chunnel, for a fab fashion

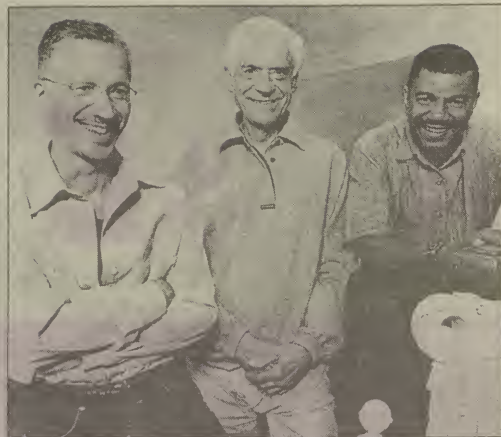
shoot. The theme is mother/daughter — high concept! — so Eddy takes Saffy out to paint the town *rouge* in a misguided attempt to bond. In a hip bar decorated with the statue of a **Giant Buddha**, Eddy winks at Saf and quips, "Don't tell the Taliban!"

Saffy has to reassure her clueless Mum that, when there's a *fatwa* taken out against you by the **Ayatollah**, it doesn't necessarily mean that you're *fat*. Eddy is plucked: "Tell Patsy that, sweetie darling!"

Sample dialogue: Edina: "Shall we go and see the **Stones** on tour?"

Patsy: "Oh I don't know. **Mick** is just a jumping old scrotum with lips now, and **Keith**, well..."

Edina: "A slick of liquid with hair braids."



Legendary jazz trio: pianist Keith Jarrett, bassist Gary Peacock, and drummer Jack DeJohnette played closing night of the SF Jazz Festival.

Emmy who?

So many Emmy Award-winners were not in attendance at the twice-rescheduled ceremony which CBS finally televised in a fit of anti-climactic pique last Sunday night, that hostess-with-the-mostest **Ellen DeGeneres** made passing mention to "all the wonderful TV stars who we love so much, who are watching from home." Among those who did not receive their Emmys in person were big names **James Gandolfini**, **David Letterman**, **Mike Nichols**, **Kenneth Branagh** and **Judy Davis**. Let's give them all credit for having lives.

In a reference to the post-Sept. 11 world that Hollywood suddenly finds itself in, DeGeneres proclaimed the terrorists "can't take away our creativity — only network executives can do that."

In his introductory remarks, news-broadcasting father figure **Walter Cronkite** reminded the viewing audience that, in times of crisis as well as stasis, television is "the great common denominator" that unites us all. Tellingly, Cronkite left off the modifier which usually comes along in that phrase: *lowest*.

Film actor **Delroy Lindo**, very hot right now in a slew of new releases including **David Mamet's** *Heist*, was on hand for closing night of the San Francisco Jazz Festival, held in the Beaux-Arts cathedral of the War Memorial Opera House. He had the honor of introducing the legendary jazz trio composed of pianist **Keith Jarrett**, bassist **Gary Peacock** and percussionist **Jack De-**

Johnette, but first, he said solemnly, he had some very bad news — the audience involuntarily flinched — for the **New York Yankees**. Anybody home watching TV was tuned into the end of the astounding 2001 World Series. They could have just given away the Emmys at the 7th-inning stretch.

The J-P-DeJ trio sizzled, though Jarrett was given to temperamental fits in which he would jump up from the piano in a huff and walk away, telling the audience, "That piano may say it's a Steinway, but it's *no Steinway*." Something about the treble in the middle range dissatisfied him, but the gifted pianist, no stranger to performing in opera houses, has never exactly been a go-along-toget-along guy. Divas are to be found in every art-form.

Stick shift

That was humpy *Car Man* **Alan Vincent** dancing his car-buretor off last week in Berkeley, in choreographer **Matthew Bourne** and company *Adventures in Motion Pictures'* red-hot re-envisioning of **Bizet's** *Carmen* cross-pollinated with **James M. Cain's** *The Postman Always Rings Twice*. These days, the postman always wears latex gloves, too, but that's a different story.

We loved the full platters of both beefcake and cheesecake served up by Bourne and his horny corps — especially the scene wherein the men strip off and pose dramatically in steamy showers. There was an awful lot of "dance-humping" going on in the ensemble scenes, simulated body-jolies in same-sex combos as well as hetero-lock, and even some heavy boy-on-boy sodomy in the

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FILM



Love Moods theater lobby card from *Mau Mau Sex Sex*. Lili St. Cyr was one of the queens of burlesque.

Cheap and trashy sex

A new documentary explores America's oldest living smutmeisters

by Robert Julian

The pinnacle of vulgar, soft-core porn may well be Russ Meyer's *Beyond the Valley of the Dolls*. But Meyer's 1970 opus owes its existence to the work of softcore pioneers like 84-year-old Dan Sonney and 76-year-old David Friedman, the subjects of *Mau Mau Sex Sex*, a documentary debuting at the Roxie Cinema tonight. Just how cheap were their films? Well, compared to the Sonney/Friedman starlets, Edy Williams looks like Dame Judith Anderson.

It's unlikely people under the age of 45 will remember "adult theaters." Some of the current porn emporiums that populate the urban landscape got their start as adult theaters, or "grind houses," some dating back to the 1930s or earlier. They were usually small storefronts, located in a seedy part of town, and populated by men. According to *Mau Mau Sex Sex*, the typical patron was a conservative businessman who escaped to the cinema during the workday for a little titillation, often supplemented by masturbation.

Dan Sonney's father began making exploitation films for adult theaters just after the De-

pression, and his son joined in the family business. Sonney productions include *Forbidden Adventure* (1937), which featured women mating with apes, and *Mau Mau*, from the 1950s. The latter film began as a documentary on the Mau Mau uprising, and includes an introduction by Chet Huntley. But the filmmakers spiced up the dead dull documentary footage with a cheesy re-enactment of the massacre, shot in Los Angeles, featuring many bare-breasted local African-Americans.

The consistent hallmark of the "nudie cuties" was babes with big tits, amply displayed. Due to the legal and social climate of the times, the films could not show actual sexual activity, nor were they allowed to show male or female genitalia. Tits and ass were as far as they could go, and when the genre explored nudist camps (*Nature's Playmates*, 1962), the filmmakers labored to avoid crotch shots. But Sonney/Friedman spiced up the flabby, unattractive nudist crowd by employing models who could deliver the goods.

Whip lash

David Friedman came to indie softcore films from a respectable job at Paramount Studios. His carnival-barker approach to the

business brought him great success, and according to his business partner Sonney, this, in turn, allowed him to have sex with all his leading ladies. Friedman's films always featured at least one lesbian love-making scene and one whipping scene. When the sexploitation angle grew repetitive (Friedman explains he spent more time writing the ad copy than the script), the filmmakers branched out into splatter films like *Blood Feast* (1963), which involved the mutilation of young virgins for their body parts, and plotless "roughies" like *The Defilers*, in which an innocent female is tortured by men. *Blood Feast* was made for \$24,000 and grossed approximately \$30 million.

Director Ted Bonnitt, who wrote the *Mau Mau Sex Sex* screenplay with Eddie Muller, spends a great deal of time with Friedman and Sonney, interviewing them in their homes and taking them back to the site of their old Los Angeles film production studio. Clips from many of their films are included in the documentary. Shot entirely on digital video, and edited on a desktop computer, *Mau Mau Sex Sex* is technically rather primitive, yet still a cut above the films it seeks to illuminate. The subject matter remains so fascinating, it successfully transcends its presentation.

In an interesting footnote, Friedman and Sonney explain that hardcore pornography is what put them out of business. They had no interest whatsoever in making, or watching, that kind of film. *Mau Mau Sex Sex* illustrates how the films of men who were once perceived as sultans of smut now seem as tame and innocent as the "dirty" jokes Sophie Tucker once told. ▼

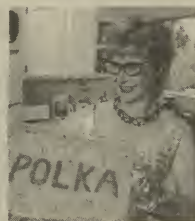
Mau Mau Sex Sex plays tonight and tomorrow, Nov. 8-9, at the Roxie Cinema in San Francisco; at Oakland's Parkway Speakeasy Theater Nov. 10-12; and at the Rafael Theater, San Rafael, Nov. 13-16.



Dan Sonney, Dave Friedman, and their exploitation films, 1998

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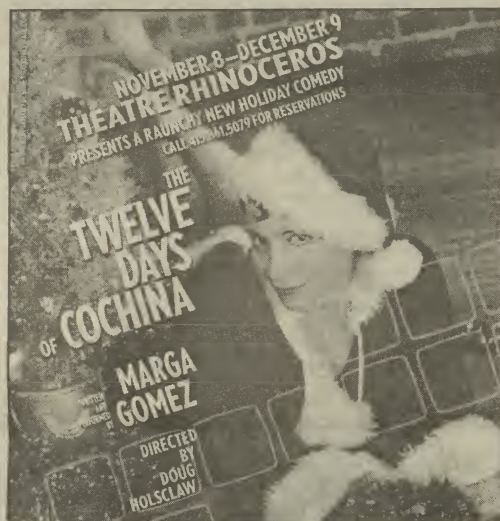
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Diffuse charms

'James Joyce's *The Dead*'

by Richard Dodds

The creators of James Joyce's *The Dead* want to provide a fly-on-wall perspective to its intimate happenings, but not every fly can share equally in the experience.

Those whose seats hug the stage at the Geary Theatre are most likely to be pulled into the low-key dramas of the guests at an Irish Christmas party of a century ago. But I fear that the folks in the second balcony may feel less like guests than outsiders struggling to see and hear through a frosted pane.

Even from Row L in the orchestra, the touted charms of this play with music begin to diffuse, leaving behind a kind of theatrical background music that can only fitfully hold attention. The show, not surprisingly, was most ardently embraced during its initial run at a small off-Broadway theater.

That production, blessed with a high-profile cast headed by Christopher Walken and Blair Brown, did move to Broadway theater. But while the ACT production (shared with Boston's Huntington Theatre Company) boasts no familiar cast names, it does come with the imprimatur of original director Richard Nelson.

For the most part, Nelson, who also adapted Joyce's short story, avoids traditional musical-theater styles as he recreates the elderly

Morkan sisters' annual holiday party for family and friends. When guests get up to sing for the group, they often do so with their backs to the audience. Our attention is directed to the performers' on-stage audience as various worries, concerns, and idiosyncrasies lead to a gesture, a movement, or a change in expression.

Gradually, several dramatic lines begin to reveal themselves, most notably an emotional revelation that sends waves through a marriage once thought to be admirably placid. There are also issues of an ailing aunt, a drunken guest, and an argument about politics.

For the first hour or so, all of the songs by Nelson and Shaun Davey emerge as non-theatrical pieces that the guests are performing for each other. It is disconcerting, then, when the cast suddenly breaks out into a song-and-dance routine. A world that had been so meticulously created is pushed aside for some musical-comedy pizzazz.

But mostly this gently moody tale stays true to itself, and, with one or two exceptions, it is competently performed in a tasteful production. If you go, just make sure that you're close enough to feel part of the party. ▼

James Joyce's *The Dead* will run at the Geary Theatre through Nov. 25. Tickets are \$20-\$66. Call 749-2228.



(L to r:) Paddy Croft, Paul Anthony McGrane, and Shay Duffin in James Joyce's *The Dead*.

Meditations on grief

SF Symphony does Dvorak's 'Stabat Mater'

by Philip Campbell

The economy may be failing, and purse-strings are drawing tight, but that hasn't kept audiences from flocking to Davies Hall as the Symphony season progresses. If there was a smaller

crowd than usual last week, it probably had more to do with the program itself than the cost of admission.

Antonin Dvorak's *Stabat Mater* is no longer the hot ticket it once was. Surprisingly enough, however, this gravely beautiful choral work was one of the first pieces to carry the young composer's name across Europe. Written in the aftermath of grief over the loss of his first two children, it is a sober but sweetly touching score.

Heard only once before at the San Francisco Symphony (and that was 22 years ago), the *Stabat Mater* deserves advocacy. If memory serves, conductor Edo de Waart gave it his best the first time around. His soloists were certainly a starry lot — Leona Mitchell, Maureen Forrester, Vinson Cole, and Robert Lloyd.

With the exception of tenor Stanford Olsen and, possibly, soprano Pamela Coburn, this latest quartet was less well-known. Their credentials are in good order, though, and they made a fine showing. Russian contralto Larissa Diadkova sang with just the right amount of reserve and vocal intensity, and baritone Gustav Belacek made his SFS debut with impressive promise. If his voice lacks a certain clarion excitement, he nevertheless held his ground alongside the others.

Olsen was most recently heard

at Davies as Pirelli, the Irish-Italian barber gruesomely dispatched by the title character in *Sweeney Todd*. His heady voice was marvelously right for that part, but one could have wished for more weight in the Dvorak. Coburn also gave a good performance that might have benefited from richer low notes. In the ensembles, she was often thrilling, sailing above the Chorus with ease and tonal refinement.

And while we're on the subject of the Chorus, Vance George's crew seems incapable of putting a wrong foot these days. Their work in *Sweeney Todd* proved they can act vocally, and they tackled the much less melodramatic *Stabat Mater* with tasteful quantities of pathos and respectful restraint. Most of the dramatic outbursts in the predominantly slow score are given to the Chorus, and they rose to the big moments with very credible emotion.


Jiri Belohlavek is a regular guest conductor with the SFS, and he has recorded the *Stabat Mater* with the Prague Symphony Orchestra and Prague Philharmonic Chorus for Supraphon. He is obviously aware of the need to impose structure on a 90-minute piece that only flirts with thematic unity at the beginning and close of 10 textually repetitive sections.

The depiction of Mary standing at the cross of her son Jesus is

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Vance George, Director, SF Symphony Chorus, rose to the occasion.



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OPERA

Undercasting 'Falstaff'

Verdi's autumnal masterpiece at the War Memorial Opera House

by Stephanie von Buchau

An ideal performance of *Falstaff*, Giuseppe Verdi's autumnal masterpiece, requires three things. First, the opera house must seat fewer than 2,000 people, so that the characters do not have to overact or oversing in order to make points. Second, the cast must be Italian, because Boito's Shakespearean text is intimately linked with both the vocal and the orchestral music. This is one opera where supertitles actually hurt; they cannot connect accurately to Verdi's stream of witty orchestral inventions, and the laughs are invariably mistimed.

Finally, *Falstaff* requires a mature, worldly conductor, someone with a deep sense of irony yet a lightness of touch. He has to control both pit and stage with an iron fist in a velvet glove. The jokes in this opera are densely packed, and it is foolhardy to let us miss any of them. Note, for instance, in Falstaff's "Honor" aria, how every time he repeats "Nol," a chord consisting of two solo double-basses, a bassoon and a clarinet — the last two attacking with an appoggiatura — underline his negative declaration. If the singer and conductor aren't right together — never mind the supertitles; they're at least two beats ahead — there is no joke.

And there was no joke last Thursday night when San Francisco Opera trotted out its excellent 1985 Jean-Pierre Ponnelle production of *Falstaff*, and then proceeded to trash it. Can't do anything about the War Memorial Opera House — 3,200 seats are half-again too many. Of course, it is possible to play the piece straight, without reaching for big effects to fill the house, but SFO seldom does that. And, to be fair, when they do — as in that gorgeous *La Sonnambula* from the Terry McEwan years that was done in the mezzo version for Frederica von Stade — press and public don't "get it."

It is possible, however, to cast the opera better. I feel like a stuck gramophone needle this season, but what can you do when Lotfi Mansouri and What's-er-Name insisted on undercasting for the size of the house? Of the seven principal roles in this production, two are sung by Russians, five by Americans. You could say that is good news for American singing, but not in this case, where the Falstaff (John Del Carlo), Alicia (Nancy Gustafson), and Meg Page (Victoria Livengood) were the equivalent of a good Broadway cast of some insipid operetta.

Hijinks abound

One of reasons Italians are mandatory, besides being able to articulate the talky text, is the warmth and sweetness of tone that amplifies characters sketched in sometimes cruel little vignettes. Verdi was under no illusions about Sir John's charm. The guy is a "bad man," but he can be rendered lovable by a singer with stage magic and a lovely voice. After all, Toscanini's Falstaff was Giuseppe Valdengo, a beautiful baritone sound to go with the rowdy hijinks. With Del Carlo, all you get is hijinks. A solid comprimario comic character actor, he has virtually no voice for opera, especially in a big house. He can



Elena Zarembo, Victoria Livengood, Nancy Gustafson, and Anna Netrebko, in a scene from SF Opera's production of *Falstaff*

only be heard in the middle of his range, and on this occasion, he repeatedly cracked notes on top. He wasn't funny, either, but then neither was the "beloved" Geraint Evans (as Falstaff or Beckmesser).

Gustafson sings regularly at the Vienna State Opera, which is always held up as a reason why she is an "international star," but the Staatsoper is a lot smaller than the War Memorial, and standards have fallen there as well. Gustafson is such an opaque artist with such an uninteresting voice that one is always looking elsewhere when she sings. Granted, except for Elisabeth Schwarzkopf and Pilar Lorengar, SFO has a poor record with Alice Ford.

We haven't done that well with Mistress Quickly, either. My first was Giulietta Simonato, and I can still remember the stitch in my side from laughing at her plummy "Reverenza," but since then the record has not been good, and Elena Zarembo is the wrong Russian. It should have been Larissa Diedkova, a genuine contralto who, unfortunately for us, was across Grove Street singing Dvořák's *Stabat Mater* for the San Francisco Symphony.

But enough of the casting miseries. There were some good things, too. Dwayne Croft made his local debut as an excellent singing Ford. Perhaps his characterization of "Brook" was too broad (Vera Lucia Calabria kept to Ponnelle's plot book, but let everybody overdo the comic bits, something you can bet Jean-Pierre would not have stood for), and the G at the end of his jealousy aria was weak, but musically I liked him a lot. Ditto Paul Groves (Fenton), an American tenor with a boyish manner and a beautifully cultivated head voice. His partner, soprano Anna Netrebko (Nanetta), was even better, acting and singing with sparkle and point. Her top line in the ensembles was valuable, though I missed the last bit of purity in the fairy aria.

If there is a villain in this production — besides the goal-impaired Mansouri — it is conductor Donald Runnicles. Something has got to be done about his bluntness as a leader, especially since I hear a rumor that he wants to conduct 80 percent of the repertoire under Pamela Rosenberg. In the right operas, with strong casts, Runnicles can be an exciting, virile conductor. *Falstaff* does not need virility; it needs subtlety, scintillating wit, gentle prodding, and someone with

enough humility to actually come out in the house during rehearsals and listen to the balances.

I'm frankly tired of being bombarded by noise at the opera. Noise is what Philistines think opera is all about. If they had been sitting in R-1 during the final fugue in *Falstaff* as the cast, strung out across the footlights, pointed its fingers at us (what a tired, '60s device that is!) and literally shouted their mockery of themselves and us, those Philistines would have had all the ammunition they needed to declare the opera house an "Earplugs Required" zone. ▼

SF Opera's *Falstaff* runs in repertoire through Nov. 24. For tickets (\$23-\$165), call (415) 864-3330.



Nancy Gustafson as Alice Ford and John Del Carlo as Falstaff

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Film noir continues at the Castro Theatre

by Tavo Amador

The distinctive signs of Hollywood's film noir — crisp black-and-white lighting, deep shadows, gleaming skin, and the genre's emphasis on pungent, idiomatic dialogue — were soon adopted by moviemakers working somewhat outside the limits of the typical thriller/mystery. But souls remained tortured, individual motives were questionable, and betrayal stayed likely. Some of these pictures made in the '50s show the anxiety lurking in American society beneath the Ozzie and Harriet image. The Castro Theatre is running several of them November 12-15.

Clifford Odets' *The Big Knife* (1955) stars Jack Palance as a Hollywood star determined to retain his integrity despite pressure from highly manipulative studio chief Rod Steiger. Unfortunately, Palance has a secret that Steiger will use to blackmail him, with tragic results. The acting is intense: Palance, in his first major sympathetic role, holds little back. Steiger reportedly modeled his vicious, teary hysteria on legendary MGM mogul Louis B. Mayer. Husky-voiced Ida Lupino is Palance's loyal wife. Shelley Winters nearly steals the film in a supporting role as the uneducated, victimized blonde starlet. Robert Aldrich directed, floridly.

Director Nicholas Ray's *In a Lonely Place* (1950) stars Humphrey Bogart as a disturbed Hollywood screenwriter who needs an alibi when he's charged with murder. Gloria Grahame is a neighbor who believes him and provides cover. They fall in love, but she begins to wonder if he really was innocent of the killing. This is an uneven, often unsatisfying film, but Bogart is excellent,

and it's great to see the magnificent Grahame in a large role, even if she is less interesting playing a sympathetic character than a devious one; her intelligence and wariness are a match for Bogart's cynicism. (In real life, Grahame married the bisexual Ray. After their divorce, she wed his son by an earlier marriage, and they had several children.)

Anyone threatening Joan Crawford did so at their peril, and seldom did she wreak such havoc on her enemies as in 1952's *Sudden Fear*. Crawford plays San Francisco heiress and successful Broadway playwright Myra Hudson. She fires actor Lester Blaine (Jack Palance) from her new play, but meets him later on the train taking her west. He charms her, and she decides that marrying this younger man is right for her. When, using a primitive dictaphone, she discovers her error, she plans her revenge.

Grahame dazzles as Palance's greedy ex-girlfriend who knows he still loves her. Mike Connors (billed as "Touch" Connors) has a featured role. The excellent cinematography (Charles B. Lang) and editing (Leon Barsha) contribute enormously to the atmosphere, as does Elmer Bernstein's original score. Director David Miller lets Crawford run through her entire operatic repertoire. The film was a smash, earning Crawford her third (and final) Best Actress Academy Award nomination for her over-the-top performance. Palance received a Best Supporting Actor nod, and Grahame won the Best Supporting Actress Oscar for *The Bad and the Beautiful*. She is both here. Excellent location shots of San Francisco in the early '50s.

Under normal circumstances, Barbara Stanwyck would also destroy anyone coming after her, but in *Sorry, Wrong Number* (1948),

she is the rich, frightened victim of husband Burt Lancaster. As the hypochondriac wife, Stanwyck doesn't try to make her manipulative character lovable. Lucille Fletcher's one-act radio drama had been a success for Agnes Moorehead, so the play was expanded for the movies. Primitive telephone technology is instrumental to the plot and provides young audiences with an insight into what life was like before people were wired 24/7. Ed Begley plays Stanwyck's father. Anatole Litvak directed, not as swiftly as the story needs. But Stanwyck confirms her versatility as an actress by making her character's terror real. She received her fourth and final Best Actress nomination, and the film was a hit.

In *Double Indemnity* (1944), Stanwyck is in charge as the cold and calculating Phyllis Dietrichson. Wearing a blonde wig (which takes some getting used to), she flashes a sensational leg at insurance salesman Walter Neff (Fred MacMurray), and he doesn't stand a chance. They begin an affair, then plot to murder her husband, making it look like an accident. But Claims Investigator Edward G. Robinson's instincts tell him otherwise. Billy Wilder directed Raymond Chandler's adaptation of James M. Cain's novel, and many would call this the finest noir ever made. Stanwyck is amazing. She offers no clue as to what makes her the deadliest femme fatale imaginable, so the audience keeps hoping she isn't as venomous as she appears, but learns that she is. She received her third Best Actress Oscar nomination for this defining performance. MacMurray, usually cast in light comedies, reveals another, more sinister personality underneath the amiability. Robinson is, naturally, terrific. Wilder's direc-



Joan Crawford as a San Francisco heiress in *Sudden Fear* (1952).

tion is flawless. The 1983 Kathleen Turner-William Hurt *Body Heat* was an updated version of this film, and though good, isn't quite as unnerving.

Another Cain novel was the source for *The Postman Always Rings Twice* (1946), but director Tay Garnett and scriptwriter Niven Busch can't decide whether their femme fatale, Cora Smith (Lana Turner), is sympathetic or vicious. As a result, she switches back and forth. Platinum-haired Turner is married to roadside diner owner Cecil Kellaway and seeks respectability. This budding Mildred Pierce is attracted to handyman John Garfield. They fall in love and decide to run away together, but change their minds. Before the guilt-riddled and fearful couple know what's happened, they're plotting to murder her husband. Leon Ames plays a suspicious District Attorney, and Hume Cronyn is the smart lawyer who defends Lana. Garfield, normally an excellent actor with a beefy, proletarian sex appeal, can't make the last 10 minutes believable, but is otherwise fine. Turner poses stunningly in quintessential '40s costumes, which, like her character, are either blazing white or inky black.

Subtlety was never an attribute of director Robert Aldrich, and the flamboyant violence of his 1955 thriller *Kiss Me Deadly* has many fans. Based on Mickey Spillane's novel, it features Ralph

Meeker as Mike Hammer, and pound away he does in this brutal, overheated melodrama dealing with a missing box of dangerous plutonium. This early example of the dangers of chemical warfare has pretensions beyond the typical noir film, with references to opera, Greek mythology, and Pre-Raphaelite poetry. The super-macho Meeker is appropriately angst-ridden.

Few makers of dark movies have as controversial a reputation as director Samuel Fuller, whose finest picture, *Pick Up on South Street* (1953), closes the noir festival. This fast-paced classic stars Richard Widmark as a pickpocket. He steals a roll of confidential microfilm from Jean Peters' purse, and is soon being pursued by the police and the communists — it's hard to tell the difference between them. The great Thelma Ritter plays a door-to-door necktie saleswoman who can save or destroy Widmark. She heartbreakingly conveys the weariness and quiet courage of her life, and received the fourth of six Best Supporting Actress Oscar nominations for her performance. Widmark is excellent, and Fuller memorably captures the gritty lives of New Yorkers during the height of the cold war. ▼

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Platinum-haired Lana Turner in *The Postman Always Rings Twice* (1946)

FILM

The dame who didn't know it

Barbara Stanwyck's career

by Tavo Amador

Strong women thrived in Classic Hollywood. Among the most successful was Barbara Stanwyck (1907-1990). Although often compared with two other survivors, Joan Crawford and Bette Davis, the similarities are superficial. Far less photogenic than Crawford, she was a more versatile actress. Like Davis, she often played bitches, but was less flamboyant, and deadlier. Yet she could be sympathetic and funny. Two of her best performances, *Sorry, Wrong Number* (1948) and *Double Indemnity* (1944), are included in the second part of the Castro Theatre's film noir series, running November 12-15.

Born Ruby Stevens in Brooklyn, she was orphaned young and reared by an older sister. She taught herself dancing, kicking her way into nightclub and Broadway choruses. In 1926, she played a dancer in *The Noose*, then triumphed in *Burlesque*. Married to popular comedian Frank Fay, she declined MGM's Hollywood screen-test offer. Instead, she made her film debut in *Broadway Nights* (1927), shot in New York, then was trapped by *The Locked Door* (1930).

Fay brought her west; for Columbia, she was *Mexicali Rose* before Frank Capra made her one of his *Ladies of Leisure* (both 1930), earning raves. Warners called her *Illicit*, then she charged *Ten Cents a Dance*, garnering sensational reviews, was a *Miracle Woman* (satirizing Aimee Semple McPherson) before playing *Night Nurse*, bringing new meaning to bedside manner (all 1931). She negotiated a highly unusual joint contract with Columbia and Warners, and never limited herself to a single studio. In 1932, she was *Forbidden*, *Shopworn*, a mother in *So Big* (Davis, whom she didn't like, had a supporting role), then charged *The Purchase Price*. For Capra she sipped *The Bitter Tea of General Yen* (1933), as a white woman attracted yet repelled by Nils Asner's Chinese warlord.

Let them talk

She became a *Lady They Talk About* before using her *Baby Face* to climb from the mailroom to the CEO's suite, ferocious as an ambitious working-class woman. Fay's career had declined, so she co-starred with him in a stage musical, *Tattle Tales* (1933), which revived neither the marriage nor his stardom. Her 1934 films were poor: *Ever in my Heart*, *Gambling Lady*, and *A Lost Lady*. In 1935, she was *The Secret Bride*, *The Woman in Red*, a coed tempted by Communism's *The Red Salute*, and George Stevens' *Annie Oakley*.

In 1936, she delivered *A Message to Garcia*, was funny in *The Bride Walks Out*, was *His Brother's Wife* (her first with her new husband, MGM heartthrob Robert Taylor), rode a riverboat in *A Banjo on my Knee*, and starred in John Ford's poor version of O'Casey's *The Plough and the Stars*. She learned *Interns Can't Take Money*, then told Taylor, *This is My Affair*. Samuel Goldwyn made her *Stella Dallas* (1937), the common, self-sacrificing mother, a

smash, earning her a Best Actress Oscar nomination. She enjoyed *Breakfast for Two*, found herself saying *Always Goodbye*, before shining as *The Mad Miss Manton* (1938), playing a dizzy heiress in love with Henry Fonda in this comedy/murder mystery.

In 1939, she rode DeMille's Union Pacific before starring with newcomer William Holden in Clifford Odets' *Golden Boy*, intervening when he was about to be fired for incompetence, and saving his Hollywood career. She excelled as a shoplifter in 1940's *Remember the Night*, then sparkled as *The Lady Eve* (1941), a cardsharp out to fleece Fonda in Preston Sturges' funny film. That same year she played a cynical reporter opposite Gary Cooper in Capra's odd *Meet John Doe*, loved Fonda again in *You Belong to Me*, and, for Howard Hawks, was a *Ball of Fire*, hilarious as a showgirl/gangster's moll teaching professor Cooper about slang and love, garnering a second Oscar nomination.

In 1942, she was *The Great Man's Lady* and one of *The Gay Sisters*, then a marvelous *Lady of Burlesque* (1943), from Gypsy Rose Lee's witty novel *The G-String Murders*, singing, "Take it off the E-string, put it on the G-string." Then she and Charles Boyer explored *Flesh and Fantasy*. She, Fred MacMurray, and Edward G. Robinson starred for Billy Wilder in Raymond Chandler's adaptation of James M. Cain's *Double Indemnity* (1944). As the cold-blooded, mercenary Phyllis Dietrichson, Stanwyck gave the finest dramatic performance of her career — redefining the femme fatale, and receiving a third Best Actress nomination, though Ingrid Bergman won for *Gaslight*. She lost *Mildred Pierce* to good friend Crawford, and the next batch were forgettable: *Christmas in Connecticut* (1945), *My Reputation*, and *The Bride Wore Boots*. But she ended 1946 revealing *The Strange Loves of Martha Ivers* to Kirk Douglas. She visited California, faced *The Other Love* and was one of *The Two Mrs. Carrrolls*, an awful thriller with Humphrey Bogart, all 1947.

The moneyed sort

As *B.F.'s Daughter* she was a rich woman who marries a Socialist, then played another heiress in *Sorry, Wrong Number* (both 1948), slowly realizing husband Burt Lancaster is going to murder her, earning a fourth and final Oscar nomination, losing to Jane Wyman's *Johnny Belinda*. She showed *The Lady Gambles*, excelled in *The File on Thelma Jordan* ("Maybe I'm just a dame and didn't know it"), and lived *East Side, West Side* as a wealthy, betrayed wife (all 1949). Reluctant to play an aging actress, she rejected Margo Channing in *All About Eve* (1950). Instead, she had *No Man of Her Own*, was Walter Huston's butch, father-obsessed daughter in *The Furies*, gouging out one of stepmother Judith Anderson's eyes with scissors, and let Clark Gable try *To Please a Lady*. She faced *The Man with a Cloak* (1951), then was memorable in Fritz Lang's version of Odets' *Clash by Night* (1952), playing a



Barbara Stanwyck: versatile

weary woman who's been around. ("Home is where you go when you've seen all the other places.") Marilyn Monroe was in it, but Stanwyck dominated.

She faced *Jeopardy*, survived the *Titanic* (husband Clifton Webb didn't), was a repentant mother in *All I Desire*, played *The Moonlighter*, and rode west for *Blowin' Wild* with Cooper (all 1953), before occupying Robert Wise's *Executive Suite* (1954), eclipsing Holden, Frederic March, June Allyson, Walter Pigeon, and Shelley Winters in her last good film.

Decent roles were lacking, but she kept working; as the *Witness to Murder* and *Cattle Queen of Montana*, with Ronald Reagan, both 1954, meaner than *The Violent Men* (1955) (grabbing husband Robinson's crutches so he can't escape their burning house), knowing *There's Always Tomorrow*, being *The Maverick Queen*, before facing *The Wilder Years* with James Cagney (all 1956). In 1957, she committed a *Crime of Passion*, made *Trooper Hook*, had to *Escape to Burma*, and fired *Forty Guns*.

She won an Emmy for television's *The Barbara Stanwyck Theater*, which ran one season (1961). She returned to films in 1962, magnificent as a lesbian madam in love with Capucine in the overheated high camp *Walk on the Wild Side*, supported Elvis Presley in 1964's *Roustabout*, and reunited with Taylor for *The Night Walker*, her final movie. In 1965, she began a four-year television run ruling *The Big Valley*, and continued working in that medium, winning an Emmy as the wealthy older woman hot for Richard Chamberlain in *The Thornbirds* (1983), and playing a rich matriarch in the *Dynasty* spin-off *The Colbys*, with Charlton Heston.

She divorced Taylor in 1952, and she was estranged from her only child, a son she and Fay adopted. Unsubstantiated rumors flourished that she and Taylor were gay and their marriage a front, although she lived with publicist Helen Ferguson for many years. In 1981, she received a Lifetime Achievement Oscar, dedicating it to Holden. In 1987, she won the American Film Institute Career Award. That body placed her 11th among its (Female) Greatest Legends, right behind Crawford (Davis finished second). An intensely private person, Stanwyck preferred to let her work speak for her. It does so, eloquently. ▼

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Bernadette

◀ Arts cover

these songs a truthfulness to what they write."

In addition to a few promised surprises, much of the other material will provide something of a 30-year career retrospective. Songs will be drawn from *Dames at Sea*, *Mack and Mabel*, *Sunday in the Park with George*, *Into the Woods*, *Annie Get Your Gun*, and *Gypsy*. With the exception of *Gypsy*, all are shows she has performed in New York, and if all goes according to plan, she will add *Gypsy* to the Broadway list following a 2002 run in London.

Peters will take on Mama Rose, the role of the driven stage-mother that Ethel Merman first played in 1957. "It was thought of years ago for me to do it, but I didn't really feel it was time yet. I thought my persona was too young, but I'm old enough now, that's for sure."

Arthur Laurents, who wrote the book for *Gypsy*, came up with the idea for Peters to play this role of a lifetime. "Arthur has said that Rose actually looked like me," Peters said. "Rose was actually small

and blonde and very sexy, and used that part of herself."

For Peters, playing Rose in *Gypsy* will complete a theatrical journey that she began when she was 13 years old. Cast as one of the kids in a touring production of *Gypsy*, Peters traveled with her real-life stage mother. But unlike the impossibly driven Rose,

ple. "There were a lot of gay couples," she said, "and it was always positive to me. It was just another world that was great and fun."

It's safe to say that a good many of the ticket-buyers to Peters' San Francisco engagement will be gay men — and not just because she's been a potent fundraiser as a performer for var-

The 13-year-old Peters found herself in a world that included many gay people. 'There were a lot of gay couples, and it was always positive to me. It was just another world that was great and fun.'

Peter's own mother was a much more benign presence.

"My mother loved being on the road," Peters said. "She was like one of the gang. She'd cook for everybody, making lasagna for the kids. It was a good experience."

This was the early '60s, pre-Stonewall, and the 13-year-old Peters found herself in a world that included numerous gay peo-

ious AIDS programs. She offered a theory on this appeal.

"When you're young and you're gay and you're finding out who you are, it's pretty emotional," she said. "I think you gravitate toward music and performers who can express what you're feeling, and the emotion that maybe I sing about is something that gay men can connect with. I also think there's great taste to be had."

Learning curve

Peters' own life became significantly more settled when she married for the first time five years ago. "I had a lot to learn," she said. "I didn't really get with it, learning about things in life, until later. But that's fine, because life to me is all about learning anyway."

Her husband, Michael Wittenberg, is an investment adviser with "a healthy ego who understands what I do and likes it."



"The emotion I sing about is something that gay men can connect with."

They met through the kind of serendipity that Peters said has marked her life and career.

"I was standing in front of my building all dressed up in a little short dress waiting for a date who was an hour and a half late," she said. "And this stranger walked by in a tuxedo and said, 'Are you ready to go?' And I really did think for a moment, 'Am I supposed to go with him?' And the button fell off his tuxedo, and I said, 'I'd sew it on for you, but I don't have a needle and a thread.' So he goes across the street to the tailor and gives them 20 bucks and comes back with a needle and thread. So there I am sewing the button on. And he went on his merry way, and I went on my date, and that night when I came home, there was an envelope with a card like a little tuxedo with a button inside saying, 'it fell off and would I sew it on again?'"

Peters tries to lead a life of balance, she said, a trait that can be traced back to her days as a child performer. "I was always observant," she said, "and I saw kids in show business and I didn't care for them much. I really preferred my friends at school. I just wanted to fit in and seem normal."

And while she said she never burned with ambition, she has always possessed a confidence in her talents. "I always knew I'd be successful, even as a child," Peters said. "And I did become successful and work all the time, but I never had a game plan. The loveliest things that have happened to me have always come totally out of left field." ▼

Bernadette Peters will perform Nov. 20-25 at the Orpheum Theatre. Tickets are \$40-\$125. Call 512-7770.

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◀ page 32

meant to be a meditation on grief, as well as a hymn of praise. The words are fairly prosaic in translation, but the Latin text and Dvorak's beautiful setting can move our hearts. Belohlavek made certain that the pace was varied enough to avoid blandness, and the orchestra responded with close attention.

Poise and pound

One week before, pianist Horacio Gutierrez had an easier shot at maintaining audience alertness with Rachmaninoff's exciting Rhapsody on a Theme of Paganini. That is not to say his assignment was easy from a technical standpoint. Variation 18 introduces one of the composer's most memorable melodies, so meltingly beautiful it's hard not to hum along, and Gutierrez, not especially known for subtle playing, essayed it with notable poise. For the rest he pounded away with his expected strength, but that is acceptable in a work that often appears on light classical programs.

The concert opened with Boris Blacher's witty take on the same

Caprice No. 24 that inspired Rachmaninoff, the Orchestral Variations on a Theme of Paganini. Blacher may not offer up the same level of melodic inspiration, but his score is still a lot of fun. There is a pleasing jazziness throughout, and the orchestra seemed to be having a very good time.

After the thematic unity of the first half of the bill, the only connection to the Sibelius Symphony No. 2 in D major on the second half seemed to be the shared opus number, 43, with the Rachmaninoff. This posed no apparent problem for guest conductor Andreas Delfs, music director of the Milwaukee Symphony Orchestra and of the Saint Paul Chamber Orchestra. He is a clear-eyed sort who doesn't get in the way of the music, much like de Waart used to be.

Conductor Roberto Abbado returns to San Francisco this week for a fortnight. If the economy hasn't got you too apprehensive, I'd suggest catching Schoenberg's lush tone-poem *Pelleas und Melisande*. It is gorgeous enough to convert even non-believers. I'm surprised Michael Tilson Thomas didn't grab it for one of his concerts. ▼

TELEVISION

Credible threats, incredible TV

by Victoria A. Brownworth

The Vietnam War was called "the Living Room War" because it was the first to be televised. Nightly scenes of American soldiers and Vietnamese civilians being wounded and killed in combat in the jungles of Vietnam and Cambodia galvanized anti-war sentiments in America, which eventually led to cessation of US involvement in Vietnam.

TV has become a most potent weapon of wartime. The televised images of America under attack brought a formerly riven nation together in grief and outrage. Subsequent TV images of injured survivors and desperate families seeking their missing stoked those emotions. America had been terribly, wrongly victimized in a series of hideously brutal and inconceivably callous attacks.

So how can it be that, two months later, a victimized America is viewed worldwide as the villain? Because TV's fealty is to images, not nations. The images that seared Americans forever — planes bisecting the World Trade Center — have been replaced by images of poverty- and terror-stricken Afghani refugees fleeing into the harsh border-country winter without food, water or shelter. Fleeing American bombs.

Six weeks into the war on terrorism, hundreds of Afghani civilians have been killed, but the target of US retaliation, Osama bin Laden, the apparent orchestrator of the September 11 attacks and in all probability of the anthrax bioterrorism as well, is alive, as are the Taliban. In TV press briefings, a bemused Secretary of Defense Donald Rumsfeld remains confused about why the Taliban haven't just given in.

There are two sides to every war, even this one, as TV has shown in discomfiting detail. American TV news depicts a fairly homogenous version of events — the US is bombing, but we are also offering humanitarian aid. We are suspect of tales of Afghani civilian casualties, focused on our own bioterrorism casualties at home. Escalating violence in Is-

rael and the Palestinian territories, formerly a leading story, escapes mention these days.

Foreign news services like BBC World News and Al Jazeera TV depict a decidedly different picture, in which the US appears an outlaw state, bombing and strafing innocents in what is construed wholly as a war on Islam. As UN Ambassador Richard Holbrooke noted grimly on ABC's *Nightline* last week, America has lost the propaganda war.



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The Bush team knows this. They hired an advertising executive, Charlotte Biers (her ad campaigns include Head and Shoulders

shampoo), as Undersecretary of State in charge of diplomacy. Colin Powell and Condoleezza Rice have appeared on Al Jazeera. But as Al Jazeera newscaster Ghida Fakhry noted, it's too little too late. It doesn't help that the State Department just noticed this week that unexploded cluster bombs look exactly like the food packages we're dropping for refugees.

Meanwhile, Northern Alliance rebels have made their own complaints on BBC, Al-Jazeera and American network TV that the US isn't committed to taking down the Taliban. Bombing isn't enough, they say. Ground troops are essential. Sen. John McCain, America's rogue leader of iconoclastic Republicans, agrees and has been on every TV show from David Letterman to *Meet the Press* declaring that the US must be prepared to fight on the ground and fight to the death to rout terrorism.

There are other things on TV: the World Series was the most exciting series in recent memory; the Emmys were a cross between embarrassment and afterthought, despite a valiant effort at glamour from Ellen DeGeneres (when many of the stars are either too embarrassed or too frightened to turn up for the third time the show was scheduled, it does take some of the zing out of what in normal times is a main event); the queer couple, Bill and Joe, are still in the running on *The Amazing Race*; Fox's most anticipated new show, *24*, debuts tomorrow; Bian-

ca may finally get the girl on *All My Children*, and though Frankie is a con artist, she's not a crazy addict like Bianca's last two *amours* (and she looks like a dyke); lesbian love hit the skids on *ER* as Weaver headed for the nearest dyke bar after a tough day at the hospital; oo-la-la, Heather Locklear and former Bond girl Denise Richards shared a kiss and disrobed together on *Spin City* last night, with more such excursions planned (co-star Charlie Sheen was quoted as loving it). And on November 20, Jennifer Lopez is doing an extravagant concert in Puerto Rico (go, J. Lo!) to be televised on NBC.

But between Afghanistan and anthrax, credible threats and incredible realities, it's difficult to cozy up to the new *Temptation Island* (though the blood-drinking on the new *Survivor* was pretty intense). We want news, we crave information, we are watching CNN like OJ's back on trial — actually, OJ was back on trial, but we didn't really care, and he beat the rap again, proving justice is like totally blind.

Soap bumps

ABC debuted another news-magazine, *America 01*, with cutiepie Elizabeth Vargas; the premiere addressed September 11, to high ratings. The excellent drama *Wolf Lake*, perpetually pre-empted for news or benefit concerts, is over. Soaps get bumped for press briefings by Tom Ridge and John Ashcroft.

These days, no one sniffs the air and says they don't watch TV. The war is the new Reality TV, and we are addicted to it as if it were *Melrose Place*, because it's our story.

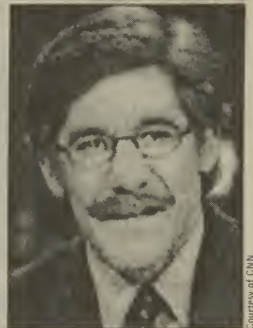
If we slip and watch a sitcom, commercials remind us. Crass auto sales offer 0% interest rates because "freedom is more important than ever," or, "we need to keep America moving" (the message: buy a new SUV, or the terrorists win). In public service announcements, Alma Powell and Tipper Gore, both of whom have suffered from depression, offer advice on how to tell if the daily threat of terrorism is making you crazy. Zoloft, Paxil and Prozac ads seem like every other commercial. Various celebrities, from Camryn Manheim to Melissa Etheridge, pitch for Red Cross donations.

Even if you are one of the few

who would like to forget, it's everywhere. *Extra* has become the tabloid-TV version of *Nightline*, while *Politically Incorrect* has become the post-*Nightline* *Nightline*. NBC's *Third Watch*, about firefighters and EMTs in New York, is still spinning off Sept. 11. And all the promo ads for Tuesday's premiere of *NYPD Blue* discussed the tragedy.

The CBS CIA drama *The Agency* has had to postpone and pull several episodes dealing with terrorism. VCR alert: Tonight's episode deals with anthrax. The show is quite good, so good that last week's episode about an Al-Qaida attack on a major London department store created huge controversy due to its realism; viewers wanted to know if it really happened. Psychic John Edwards' parlor-talk show *Crossing Over* had to cancel several episodes dealing with survivors of the WTC seeking spiritual contact with those who died, because the network feared people might be offended. And Bill Maher may never get out of trouble for his criticism of the government.

The war has created new TV stars, too. Sebastian Junger, author of the megahits *The Perfect Storm* and *Fire*, is doing a video diary in Afghanistan for ABC. Junger is dreamy, and his reports are riveting. Tom Asbell, the sexily craggy veteran war correspondent for



Geraldo goes to the front lines.

NBC, has been doing similar reports via videophone in his marvelous English accent. And the guy we love to hate, but who has always been a fantastic reporter, Geraldo Rivera, has ditched his \$3 million-a-year job at CNN to go report from the front lines for Fox.

So finally, in an attempt to maintain that much-vaunted normalcy, we offer a few quotes of the week. David Letterman quipped, "Ellen [DeGeneres] has a new show here on CBS. She plays a lesbian living in a small town. CBS hasn't had a character like that since Aunt Bea [on the old *Andy Griffith Show*]." On his Halloween show, *PT's* Bill Maher joked at the close: "Just remember, America is the only country that bombs with tricks and treats."

It's the worst of times and the worst of times. Stay tuned. ▼

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FALL HOLIDAY
SPECIAL!

Out There

◀ page 30

back of a sedan. When you come right down to it, the evening's entertainment was not much differ-

Alan Vincent and Saranne Curtin in *The Car Man*

ent from the fare at the Folies Bergère. Stripped of its high-art context, Bourne's famous bare-chested *Swan Lake* was also just a lot of T&A — or more aptly, P&G (pecs & glutes).

BART flies

Rather than be both gas-guzzlers and moving targets on the Bay Bridge last weekend, we climbed aboard BART for our excursion to Berkeley. Crawl on BART screens: "Attention passengers — Due to heightened [sic] security, all public restrooms will be closed until further notice." Yes, let's make our public transit even more uninviting than it already is, shall we? Makes us feel real secure.

And a big heap of thanks to putative public servants and BART station attendants C. Babalola and Denise Wouldn't-give-us-'er-Name, who, when OT cluelessly fed our \$5 into a change machine never to see it again, proved themselves to be no help at all, but world-class bitches in mocking our distress. ▼

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MON 11AM - MIDNIGHT
TUE 11AM - MIDNIGHT
WED 11AM - MIDNIGHT
THUR 11AM - MIDNIGHT
FRI 11AM - MIDNIGHT
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The SOMA Bare Chest Calendar, long produced by SMMILE, now will be produced by AEF and Positive Resources, the beneficiaries. The stars of previous calendars displayed their assets at a reunion in July 2001.

Newbies line up for inspection

by Mister Marcus

If you're traveling north, south, east or west, you'll be sure to bump into hordes of other leather people gathering to celebrate our lifestyle. With the airlines practically begging us to fly, enticing us with discount airfares and other incentives, it should be cheap and (except for the metal detectors) relatively easy to get to where the action is. We're doing our patriotic duty by carrying on with our normal lives, which for us means putting on our finest leathers, getting out to the bars, and strutting our stuff in front of cheering crowds.

This weekend is jam-packed with leather events from coast to coast and in Canada, as the competitions run down to the wire and the roster for the big titles in 2002 grows with each passing week. The weekend will yield a basketful of "newbies" who will advance either to IML, ABW or MAL. They'll be closely scrutinized by the judges and audiences who will be looking for leadership qualities.

In California, Mr. North Coast Leather and Ms. Russian River Leather will be chosen up in Guerneville, with a whole weekend of play parties, demos, vendors, workshops and two contests.

In the South Bay, Mr. and Ms.

Santa Clara County Leather will be chosen in the San Jose area, where they are putting on "The Beast Within" theme event.

In Palm Springs, the Palm Springs Leather Order of the Desert (PSLOD) stage their weekend event with Mr. Palm Springs Leather contest.

In Ottawa, Canada, Norm Miller steps aside for his successor to the title Mr. Ottawa-Hull Leather.

In Fort Lauderdale, Florida, Mr. Florida Leather will be chosen in another leather extravaganza. By the way, that city is now being called Fort Leatherdale. Next March 22-24, the new Folsom South Street Fair will take place in a weekend-long celebration of the leather lifestyle and a new title.

Mr. International Rubber will be chosen in a weekend long latex gala centering mostly in and around the world famous Cell Block Bar.

In New York City, the newly opened Eagle celebrates in grand style all weekend, and the Defenders of NYC (a great name!) celebrate their 20th anniversary with a banquet honoring Michael Horowitz, Queen Cougar, Jill Carter and Viola Johnson.

Winners' corner

Mr. Maryland Leather was chosen in Baltimore last Saturday

(Jon Rybka won the title). In San Diego, Naria Bullock-Jordan was chosen Ms. San Diego Leather. In Scranton, Pennsylvania, Jim Shear was chosen Mr. Northeast Pennsylvania Leather. At deadline, no word had been received from Austin, Texas on the results of their contest.

Bare Chest Calendar changes

Be the first to know that SMMILE will no longer be involved in producing the SOMA Bare Chest Calendar. Instead, the producers for the 2003 calendar and beyond will be a joint effort between the AIDS Emergency Fund and Positive Resources, who are the beneficiaries anyway. There are supposedly a whole platoon of ready, willing and able volunteers to help, so future editions of the calendar should be equal to or better than past efforts.

And speaking of SMMILE, they are smugly proud of the fact that on Tuesday, November 13, they will distribute funds to their beneficiaries from the Dore Alley Fair, SOMA Bare Chest Calendar and the Folsom Street Fair. The presentations take place beginning at 1900 at the GLBT Historical Society of Northern California (973 Market St., Suite 400). The reason they're smug about it? You may recall that last year's total amount was \$265,000. They say that it will be much more than that this time around. Be there!

next page ►

EVENTURES IN LEATHER

Weekend, November 8-12

Mr. North Coast Leather and Ms. Russian River Leather weekend in Guerneville;
Cal Eagles MC weekend run to the Russian River.

Friday, November 9

California B&B Corps uniform night at the Loading Dock, from 2100 till closing, with presentation of a \$2,500 check to Project Open Hand, proceeds from their Roll Call 2001 party in September.

Saturday, November 10

Cigar, dungeon and wrestling party at Castlebar; Pegasus Motorcycle Owners Club travel to the San Mateo Expo for the International Motorcycle Show, departing at 10am from in front of the Castro Theatre.

Sunday, November 11

Phoenix Uniform Club and Robert Davolt present a

Veterans Day beer/soda bust and USO show at Daddy's, 1600-2000, to benefit the Servicemen's Legal Defense Network (fighting "Don't Ask, Don't Tell"). Wear your uniform!

Tuesday, November 13

SMMILE distributes the proceeds of their three big fundraising efforts to their 2001 beneficiaries.
Bondage Buddies Night at 933 Harrison, the usual hours and the second time for this new "specialty" night. Call 777-HEAD.

Wednesday, November 14

Golden Shower Buddies gather to splash and splash at 933 Harrison tonight. The usual hours. Call 777-HEAD.

Wed. & Thurs., November 14 & 15

Big doings at Daddy's Bar as they celebrate their 6th Anniversary. Lots of fun, including naming Daddy of the Year and Employee of the Year. Don't miss this party!

PORN

Cruise control

by John F. Karr

The question I'm most frequently asked isn't the delightful, "Do you have a boyfriend?" but the slightly deflating, "How has porn changed?" By which my interrogator tacitly acknowledges that I look like I've been around long enough to have seen whatever it is porn has changed from, as he also reveals his own feeling that porn has, indeed, changed.

And the answer to the question is — well, see for yourself.

Chi Chi LaRue has remade Jerry Douglas' 1972 hit, *The Back Row*, and it comes, via the largesse of Channel 1 Releasing, in a twin-cassette set that includes the original right alongside the remake. The result is that the venerable directrix Herself provides Exhibit Number One in the answer to the question I'm most frequently asked.

TBR 1 has its share of memorable aspects. Star Casey Donovan, who had just finished performing with Ingrid Bergman in a George Bernard Shaw play, displays actual acting chops along with his hungry sexuality. And co-star George Payne, making his debut, is so innocently yet incredibly ripe as *The Boy from Montana*. His lush dark hair, orchid-smooth skin topped with swollen milk-white breasts, and basket bulging like a Tom of Finland drawing, have remained for me as indelibly iconic as Travolta's white-suited disco pose. And the movie's music! Composer William R. Cox plays Bernard Herrman to Douglas' Hitchcock: orgasms are met with shrieking jolts that slash like *Psycho* shower stabs, couplings are underscored by melancholy or merry music that informs our emotional response and is inventively apt but also sometimes irritating, and an "Everybody's Talking" clone provides a title song that comments on the dicey fortunes of love in the back row. In other words, it's an actual score.

But the movie's debits are

major. Filmed in winter, the general ambiance is as cold as a hustler's heart. Under barren skies, or in the bleak porno moviehouse where most of the action takes place, the image is cold, the lighting garish, the film stock coarse and grainy. Sound recording is tinny. It's not an easy movie to watch. And, dishearteningly, the sex scenes are short, as well as clumsily filmed.

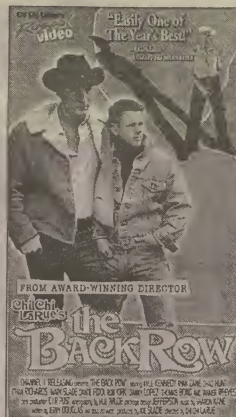
They are, however, as quick and furtive as real-life back-row sex, and that's the movie's trump. Since most of the film charts the

elaborate cat-and-mouse cruise of Donovan and Payne, director Douglas lets us experience the sex scenes as the main characters do — as interruptions of their chase. This serves to heighten the mounting frustration of the central cruise. We're provided the fullest release only at the film's end; everything else has been titillating foreplay. In other words, Douglas' *Back Row* isn't a string of sex scenes, but a through-composed sortie which doesn't capitulate until its final moments.

I especially enjoy Douglas' stylish depiction of the chase. It's expertly caught in some classic copped-from-Hollywood shots, and it keeps us unsure which of the men may capitulate to the other. As for the sex, try the encounter between *The Hippie* and *The Sailor* in the theatre, a wordless pick-up that doesn't last longer than the hit of poppers that initiates its action, and breathlessly conveys their rush. A couple of exciting cocks are pulled out, are worked over impetuously, and abruptly shoot their fueled-up loads. This is what it's like in the back row: more than a little thrilling in its concupiscent danger, an exciting collision that ends short of personal involvement and leaves its players spent but still hungry.

Wag the tail

Chi Chi LaRue's version stars Kyle Kennedy, who is more of a cocker spaniel than a hustler; he



does more tail-wagging than withholding. Still, I adore him — what a beautiful cock, and how fab he looks (momentarily) in leather, pumping his cock in a Lucite sheath. Co-star Ryan Zane, in the George Payne role, is attractive and wields a mighty cock, but is as clueless as Kennedy about what he's doing. Don't blame the boys, however. It's Ms. LaRue who skips over the plot in order to dwell on the sex. So *TBR 2* pays off in the good old LaRue manner: hearty, full-on instant gratification. A swell supporting cast includes impressively hung fucker Chad Hunt and an appreciable veteran in the tastily beefed-up Tanner Reeves. Chi Chi has lit everyone warmly and well, and caught the sensational action in every salacious detail.

But in giving the merest lip service to the plot, Chi Chi has jet-tisoned mood. There's never any doubt about the outcome of this playful game: his boys kiss long before the movie's end, thus upending the cursorily depicted cruise altogether. Chi Chi's version also foregoes the slow build, the nod to Hollywood, the stylish storytelling. A simple sign of Chi Chi's inability to reinvent the story in a contemporary setting is that *The Hippie* becomes *The Popper Guy*; Chi Chi's performers have sex, not identities.

Acts of sex have never been so well-documented as they are in porn these days; acts of film craft are exceedingly rare. As to *The Back Row* double-header, I'll beat off to Chi Chi's remake, but I'll bend the knee to the original. ▼

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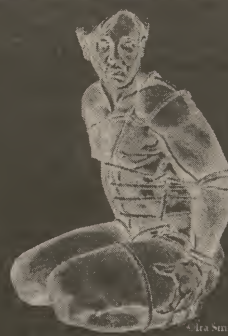
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Mister Marcus

◀ previous page

Birthday boy

One of our community's favorite leathersmen, Andy Rose, celebrated his 40th birthday last Saturday at a soiree at Mr. Lee-Ona's bar. Mr. Lee-Ona's is *not* in the Tenderloin! It is in "Metropolitan" San Francisco (that's what Sweet Lips used to say when she was running the Kokpit at that same location).

The bar looked like a smaller carbon copy of the Loading Dock, with leather memorabilia all over the place, including a sling from the ceiling. One of the entertainers (Collette LeGrand) later used the sling as a prop for one of her pantomime numbers. The class act of the evening, however, was a personality named "Davida". A bountiful buffet was served after a plethora of hors d'oeuvres was distributed. It was fun co-emceeing with Donna Sachet, who wasted no time in throwing out some knock-out lines. Here's wishing Andy much success!



Mr. Leona, left, welcomed the big crowd that gathered at his bar, Lee-Ona's, last Saturday, November 3, for SOMA favorite Andy Rose, who celebrated his 40th birthday at the Tenderloin watering hole.

Now this is kinky

It's hard to figure out which city is the kinkiest these days. I used to think it was Seattle, with a myriad of "special interest" groups, and then for a while I thought it was Atlanta. Of course San Francisco is well-known for its kink, but the latest "can you top this?" group is in New York.

A brief blurb came in my email in-box the other day announcing that the former ABDL

(Adult Baby/Diaper Lovers) munch group has changed its name to SIDNY (Still In Diapers New York). No one has come forth to explain this fetish to me! If there is a similar group somewhere out there, let me know. In the meantime, if you want to contact SIDNY, contact Daddy Russ at info@sidny.org.

And how about those Arizona Diamondbacks? It wasn't easy writing this column while the game was on last Sunday night! ▼

OUT & ABOUT

Calendare

by Mark Mardon



Soulful vibe master Page Hodel

Spirit house

War can be either an immediate experience — you're at ground zero when a plane hits your building — or a mediated one — you watch the plane hit the building on TV. Victims in the latter category may not lose their lives, but unless they possess strong constitutions and passionate principles, they could end up losing their soul.

Fortunately the soul of gay America — of those who proudly express themselves as lesbians, gays, bisexuals, and transgender people — is guarded by spirit warriors like Page Hodel, the legendary local deejay who has moved generations of gay Americans and immigrants to a different beat. She keeps their constitutions in good shape.

Hodel was on the scene already when I arrived in town in the early 1980s, and though I've never met her in person, she was one of the major influences in my life. She seemed to be spinning everywhere, flipping vinyl in all the hottest clubs, and drawing the most diverse crowds of any deejay around. If there's any parallel in San Francisco to New York's Paradise Garage, it has to be "the Box," where Hodel laid down the beats that stirred the multicolored crowds to a frenzy, but at the same time saw everyone hugging, smiling, talking and being one big queer family (we didn't call ourselves queer the way we do now, but the spirit was identical).

Her sound was all house, all the time, with one dance-dive song after another mixed into a smooth, uplifting vibe that left other DJs in the dust. Nobody could match her style. She was the dance goddess supreme.

Now Hodel is back with not one but two new clubs, a boon for the community in these tense times. The first club, for all queer boys and girls, is aptly called "Spirit," and has its grand opening on Thursday, November 15 at 1015 Folsom St. On three dance floors, top-notch deejays will play their trade, spinning non-stop house in the main room. Joining Hodel are DJs David Harness, Anita Lofton, Olga T, and James Calamera. Downstairs and in the small room, DJ Fuze and Jorge Terez spin hip-hop and R&B. Hodel and crew invite the entire LGBTQ community to come celebrate Thanksgiving with the gayest "Spirit" possible.

Hodel's second new club is "Respect," the return appearance of a monthly tea dance for women, geared toward an older audience. It happens at Harry Denton's Rouge, at 1500 Broadway (at Polk St.), from 4 p.m. to 2 a.m. on the second Sunday of every month. Expect a tasteful affair with a lower music volume, abundant seating, an elegant atmosphere, lots of friendly women, and DJ Hodel spinning music from the '50s, '60s, '70s, and '80s. The cover is \$10.

Robert Martinez as Brian in Brad Erickson's *Public Lives* at Venue 9. See Friday.

Fri

Jon Sims Center for the Arts

AIRspace artists-in-residence Cara Judea Alhadeff and Nicole Summer present

"Tongue and Trigger," a visual and vocal investigation into the landscapes of the body. Playing with subjects from desire to disease, art censorship to self-censorship, the work integrates audience comments, digitally delayed sound effects, improvised text, and 25' X 20' projections. \$5-\$10 sliding (NO-TAFLOR). 8pm. 1519 Mission St. (at 11th St.). Info: 554-0402; www.jonsimsctr.org

ODC Theater

California Contemporary Dancers, Liss Fain Dance and Saltmarsh Dance share an evening of new works. 8pm Fri. & Sat.; 7pm Sun. Thru Nov. 10. 3153 17th St. Tix/info: 863-9834; www.odc-theater.org

Rogue Art Space

Grand Opening/Reception: This new art gallery in the Castro will feature the works of local gay glass artists Kevin Grady and Mark Rubnitz (the gallery's directors), Nancy Otto, David LeCheminant, and Jaime Guerrero, as well as paintings by Felipe Rodriguez, drawings by Lisa Berrett, and more. Free. 6-9pm. 4360 19th St. (at Eureka). Info: 863-4940; www.rogueartspace.com

Dance Mission Theater

Christy Funch and Megan Nicely & Company present "BitterSweet," dark and delectable dances. \$15. 8pm. Also On Nov. 10, 16 & 17. 3316 24th St. (at Mission). Info/tix: 668-9006.

Aunt Charlie's Lounge

"Skid Marx," a rag metal-rock-noise club — dykes welcome too — with DJs Lance and Eric. It happens the second Friday of every month at Aunt Charlie's, 133 Turk St. (at Taylor, behind the Warfield and a block over). No cover. 9pm. 21+w/ID. Info: email SKID-MARX133@aol.com.

The Next Stage,

"No Place To Be Somebody," Charles Gordone's Pulitzer-winning black comedy about an African-American bar owner's criminal ambitions. \$15-\$18. 8 p.m. Thurs.-Sat;

7 p.m. Sun. Thru Dec. 16. 1620 Gough (at Bush). Info/tix: 333-6389; www.havemet.org

Venue 9

Opening night: First Seen presents the world premiere of Brad Erickson's "Public Lives," directed by Elaine Magree. It's the story of two couples, one gay, one straight, torn apart by the conflicting demands of love, career, parenting, and Presidential politics. Set during the campaign of 1992. Erickson's "Woody & Me" played at SF Fringe Fest in 1997 and in the Studio at Theatre Rhinoceros in 1999. \$20 opening night; \$15 Fri. & Sat. (\$12 students/seniors); Thurs. are "pay what you can." 8pm. Thru Dec. 1. 252 9th St. Tix: 289-2000.

The LAB

Opening reception: "Narrative Removed: Emotional Landscapes," featuring works by Daniel Doherty, Felipe Dulzades, and Mitchell Goodman. Curated by Anastasia Hägerström, former director of The Living Room SF (1990-95). Free. 6-9pm. Exhibit runs thru Dec. 15. 2948 16th St. (at Capp). Info: 864-8855; www.thelab.org

848 Community Space

"Supergirl Power Activate!!!" A multi-year touring event committed to expanding images of women and power, fueled by the desire to create a nationwide legion of super women, superheroines, supergirls, their friends, fans and lovers. Presented by P Power Performance Project. \$10 (\$8 in costume). 8:30pm. Also on Nov. 10. 848 Divisadero St.

HMI @ MCC

Harvey Milk Institute class: "Advanced Issues in Gay Male Dating" with Jamie Moran. \$30. 7-10pm. Metropolitan Community Church, 150 Eureka St. (at 18th St.). Registration/info: 552-7200; www.harveymilk.org

Castro Theatre

"Spike & Mike's Sick & Twisted Festival of Animation," featuring 18 brand new shorts and two returning favorites, including "Behind the Music that Sucks," a skewering of pop culture; "Bad Phone Sex" with comedian Chris Rock; two primers on children's literature, "Harry Potter and the Magical Herb" and "Choke, Spot, Choke!"; and "Eat," the latest from cult animator Bill

Plympton. 7, 9:20, & 11:30pm. Also on Nov. 10, 16 & 17. Info/tix: 621-6120; www.spikeandmike.com

Sat

Theatre Rhinoceros

Opening night: "The Twelve Days of Cochina," a toxic holiday comedy written by Marga Gomez, directed by Doug Holsclaw. A mix of Dickens with De Sade. Spiral down a silent night with Cochina, the disgruntled ex-gay, as she gives sex "the ax" for Christmas. A mix of Dickens with De Sade. \$25 opening night. \$15-\$24 other nights. 8pm. 2926 16th St. Tix: 861-5079.

New Conservatory Theatre Center

Opening night: "The Crumple Zone," a comedy by Buddy Thomas, directed by Stephen Rupsch. Starring Tarek Caan, P.A. Cooley, Jon Gale, Jeff Manabat, and Craig Stein. The farce follows three men who live in a rat-infested dive on Staten Island and confront questions of love, infidelity and friendship one frantic Christmas weekend. \$35 opening; \$18-\$28 other nights. Thru Jan. 12. 25 Van Ness Ave. Info/tix: 861-8972; www.nctcsf.org

Jon Sims Center for the Arts

"The 2nd Annual Performance Panoply," an evening of new dance, spoken word/performance, music and film/video art to benefit the AIRspace Artist in Residence program, Jon Sims Center's innovative program to nurture new performance works by LGBTQ artists. Highlights include choreographer Joe Goode reciting original poems and dramatic pieces; a mini sex lecture by Dr. Carol Queen; a new solo piece by Sean San José; Sister Spit phenom Sini Anderson; and performance artist Remy Charlip. Plus Marvin K. White, Reid Gomez, Cedric Brown, Elise Giancola and many others. \$10-\$25 sliding. 8pm. 1519 Mission St. (btwn 11th St. & South Van Ness). Info: 554-0402.

Mills College, Oakland

"Romance Under the Rainbow," a prom for queer and queer-friendly folk, presented by Msfit Magazine, Mouthing Off, and the Feminist Majority Leadership Alliance. Raffle



Lynne Breedlove teaches "Uncle Lynnee's Skool for Boys" at Harvey Milk Institute. See Thursday.

for prizes. Auction for dream dates. From royalty to be voted on at the dance. Photos and flowers. Free drinks (w/ID) and hors d'oeuvres. 18+. 9pm-1am. \$10 (\$15 per couple). Info/tix: Ly Hoang, (510) 636-7235.

Luther Burbank Center for the Arts, Santa Rosa

We Mean It! Productions presents "The 3rd Fall Lesbian & Gay Comedy Night" starring international comedy talents Elvira Kurt and Jaffe Cohen, with special guest Mary Carouba. Kurt and Cohen are featured in the HBO documentary "We're Funny That Way," about lesbian and gay comics. Kurt has had her own HBO special on Comedy Central, was a member of Second City comedy troupe in Toronto, has a CD ("Kitten with a Wit"), and has graced the cover of Curve magazine. Cohen co-founded Funny Gay Males, which toured the country for five years and won numerous awards. Carouba is well-known to locals as First Friday's popular host. ASL interpreted for the deaf community by Jennifer Jacobs and friends. A partial benefit for We The People, Voice of the Lesbian, Gay, Bisexual & Transgendered Community in the North Bay. \$30 (VIP seating & post-show reception with comics); \$20, \$18 & \$15. 8pm. Main Hall. Tix/info: (707) 546-3600; www.lbc.net

Main Library

Forum: The James C. Hormel Gay & Lesbian Center and the Wallace Stegner Environmental Center present "The Feminist Involvement in the Sustainable Farm Movement," moderated by Claire Hope Kummings (KPFA radio), with panelists Ellen Straus (Greenbelt Alliance), Bu Nygrens (Veritable Vegetable), Catherine Sneed (Garden Project) and Sally Fox (organic cotton farmer). Free. 1pm. Koret Auditorium. Info: Jim Mitulski, 557-4251; email jmitulski@sfppl.org

Metropolitan Community Church

In concert: singer/songwriter Judy Fjell, on tour from Montana with her new CD, "Bird Return." Fjell is a social justice activist and founding director of several women's choruses, retreats, and camps in California, Oregon and Montana. Her latest album focuses on midlife themes. \$12-\$15 donation. 7:30pm. 150 Eureka St.

Noe Valley Ministry

Tango No. 9 presents "Tango Nuevo," with special guests Argentine tango dancer Christy Cote and local music luminaries Beth Custer, Phillip Greenleaf, and Steve Kirk. Featuring early works (1950s-'70s) of composer/orchestra leader Astor Piazzolla. \$14 door. 8:15pm. 1021 Sanchez St. Info/tix: 454-5238; www.noevalleymusicseries.com

Veronica C. Combs directs *Sistahs Rising*, at SomArts Theatre. See Tuesday.

The LAB

"The Po' Poets Project CD Release Party and Benefit for Poor Magazine." Featuring hip hop artists The Prophets Of Rage and DJ Sake One, plus The Po' Poets: low-income mothers and children, elders, poor youth and youth of color speaking back to race and class oppression through poetry and spoken word. \$10 (NOTAFLOF). 7-11pm. Info: www.thelab.org; www.poornewsnetwork.org

The Marsh

Opening night: Francesca Fanti returns to SF with "More Fo," a scathing, hilarious jeremiad on the enchantment and traps of heterosexual love. \$15 (\$8-\$12 sliding scale Thur.). 8pm (3pm Sun.). Thru Dec. 2. 1062 Valencia St. (near 22nd St.). Info/tix: 826-5750

SF Hiking Club

Join other outdoors lovers for a Briones Regional Park Hike. Enjoy wide-open spaces, great views, soaring birds-of-prey, and good company. It's a leisurely-moderate 8-mile hike with a 1,500-ft. elevation gain. Meet 9:15am at the foot of the Rockridge BART escalator. Club info: 487-6410; www.sfhiking.com

Sun

California College of Arts & Crafts

Small Press Traffic Literary Arts Center presents "Lucky 7: Small Press Traffic's 7th Annual Literary Soiree & Auction." Featuring a Poet's Theatre Event: "The American Objectivists," a new play by Kevin Killian and Brian Kim Stefans. Plus an auction of Literary ephemera. \$10 donation. 1-2:30pm DJ'd cocktail hour; 2:30 auction; 4pm Poets' Theatre; 5pm raffle drawing. 1111 Eighth St. (at 16th & Wisconsin). Info: 551-9278; www.sprtraffic.org

Congregation Sha'ar Zahav

"Lesbian, Gay, Bisexual and Transgender Adoption Workshop," led by Rabbi Camille Shira Angel. Parents and prospective parents welcome. Free. 10:30am-noon. 290 Dolores St. (at 16th). Info/RSVP: Sue Bojcad, Director of Children's Education, 861-6932 x 302; email educator@shaarzahav.org

The Endup

"The Endup's 28th Anniversary," celebrating 28 years of world-class dance music and great people. Since 1973, the Endup has served as a sanctuary for those embracing an alternative lifestyle. Many have called the original Sunday T-Dance "church." Presiding over a diverse congregation of young and old, gay and straight, club kids and professionals are the club's gifted ministers of dance music, DJs Jason Hayes, Larry Reed, Charlotte the Baroness, and David Harness, plus special guest David Peterson. \$10. 6am-8pm. 401 6th St. (at Harrison). Info: 357-0827; www.theendup.com

Glama-Rama

Hair stylists from Glama-Rama, Colorbox and other Bay Area salons join forces to raise money for the American Red Cross. Have your hair cut for a minimum \$30 donation. Plus a silent auction of works by local artists and a raffle of prizes donated by Landmark Theaters, 97.3 Alice, Ambiance, Stormy Leather, Rainbow Gorcey, Phoenix Hotel and others. Also astrology readings, gender-bending transformation, photo sessions, a DJ and snacks. All funds raised go to the Ameri-



A scene from *Harry Potter and the Magical Herb*, part of Spike & Mike's Festival of Animation, which kicks off at the Castro Theater. See Friday.

can Red Cross. 4pm-10pm. 417 South Van Ness Ave. (btwn 15th & 16th sts.). Reservations: 861-4526.

Push Room

Lesbian jazz vocalist Opie Bellas celebrates the release of her latest CD, "Live for Life," featuring "Not While I'm Around" (Sondheim), "The Rainbow Connection" (P. Williams/K. Ascher), "Once Upon a Summertime" (M. LeGrand/E. Barclay/J. Mercer) and more. With Al Plank on piano, John Wiitala on bass, and Vince Lateano on drums. \$20 cover + 2-drink minimum. 8pm. Hotel York, 940 Sutter St. Tix: 885-6800.

Mon

Yerba Buena

Center for the Arts
EARPLAY opens its 2001-02 season of chamber music by honoring 20th century great Arnold Schoenberg on the 50th anniversary of his death, with a performance of *Pierrot Lunaire*, featuring soprano Elise Ross. Conducted by Mary Chun. Also *Yizkor (In Memorium)* by Ynam Leef, and other works. \$19 (\$60 season). Info/tix: 978-ARTS; thefty.sfsu.edu/~earplay

848 Community Space

"QComedy Showcase," Monday Night Gay Comedy presented as a benefit for Bay Area Young Positives, which helps people 26 and under living with HIV/AIDS to live longer, happier, healthier, more productive lives. Hosted by Regina Stoops, with performers Doug Holsclaw, Lisa Geduldig, Chantal, Amma, Bruce Cherry, Heather Gold, and Bridget Schwartz. \$10 sliding (NOTAFLOF). 8:30pm. 848 Divisadero St. (btwn Fulton & McAllister). Info: 541-5610; www.QComedy.com

Tue

Fine Arts Gallery, SFSU

Opening reception: "12th Annual Stillwell Student Exhibit," featuring works by more than four dozen emerging artists from the College of Creative Arts' second year MFA students and undergraduate art majors. The show is in memory of Leo D. Stillwell, Jr., a prolific oil and watercolor painter who died in 1948 at the age of 22. His work incorporated homoerotic themes in provocative landscapes. This year's show includes a selection of his works focusing on sailors. His images of healthy, brawny young men on their way to the Pacific Theater in WWII is particularly poignant in light of his own frail body and health. Free. 4-6pm. Show runs thru

Dec. 8. SFSU campus, 19th & Holloway ave. Info: www.sfsu.edu/~artdept

Theatre Rhinoceros

"Make It So" Productions presents "Viva Variety XXI, The Season Finale," hosted by Steve Murray, a benefit for the Tenderloin AIDS Resource Center (www.tarc.org). Featuring comedian Scott Capurro, singer/songwriter Katherine Peck, dance troupe BODYlanguage, comedian Pippi Lovestocking, silent comedian Robb Zeiser, performance artist Precious Moments, magician Dustin Coupe, cabaret vocalist Samantha Samuels, and performance artist Ginger Vitis. Musical prelude and interlude by Geno Valle. \$20. 8pm. 2926 16th St. (at Capp). Tix/info: 863-0741 ext. #2.

SomArts Theatre and Gallery

Liquid Fire Productions & Queer Cultural Center present "Sistahs Rising," a benefit and performance to support the Serpent Source Foundation for Women Artists. The auction and exhibition will highlight original works by Serpent Source's music, visual and writing artists/grantees. The performances feature spoken word, theatre, music, song and dance, and film clips by Serpent Source grantees. Produced & directed by Veronica C. Combs. \$20-\$50 sliding (\$10-\$15 Serpent Source grantees). 7pm reception, auction & exhibition; 8pm performance/program. 934 Brannan St. (at 8th St.). Tix/info: 861-8208; email: liquidfirehot@hotmail.com

The LAB

"even the birds were on fire," a performance by Marshall Weber and Brooklyn Artists Alliance, co-sponsored by the Visual Arts Criticism Graduate Program of CCAC. The title is borrowed from the observations of a child who had unknowingly watched people jumping out of the burning World Trade Center. Prior to the performance at 7pm, Weber will open the LAB's gallery at dawn for a sunrise to sunset ritual to contemplate the concept that "all anger is suffering." Visitors encouraged to bring memorial offerings for quiet meditation. \$7-\$10 sliding. Info: www.thelab.org

Intersection

"The Hybrid Project: What Do You Want?" A series of public pursuits, live jam sessions, performances and discussions with the goal of creating a truly new form of artistic expression. Join DJs, dancers, actors, writers, musicians, artists and others raising fundamental questions, exchanging perspectives, and reaching for what is beyond difference. Hosted by Sean San José and Joe Lopez. Pay what you can. 8pm. Intersection, 446 Valencia St. (btwn 15th & 16th sts.). Info/tix: 626-3311.

Wed

ODC Theater

Word for Word presents "Xingu," Edith Wharton's 1911 wicked satire of small-time society matrons. It exposes the intellectual pretensions and social snobbery of a Ladies Lunch Club. Directed by Wendy Radford. \$18. 8pm. Thru Nov. 17. 3153 17th St. Tix/info: 863-9834; www.odctheater.org

Thu

Jon Sims Center for the Arts

"An Evening with Jaime Cortez and Jason Luz," a literary night with two hot young writers. Cortez is editor of the queer Latino anthology *Virgins, Guerrillas and Locas*, and co-founder of the comedy troupe Latin Hustle. Luz writes poetry and short fiction; his short story, "Scherzo for Cunanán," is included in the anthology *Queer PAPI Porn*; he is co-founder of Shellac, a journal written by and for queer people of color. \$5-\$10 sliding (NOTAFLOF). 8pm. 1519 Mission St. (btwn 11th St. & South Van Ness). Info: 554-0402.

George Krevsky Gallery

Opening Reception: "Politics," an exhibition of works by Debra Walker, about the handshakes, the promises, the strategies, the ideals, the deals, the hopes, the heartaches — and now images of war. Walker serves as VP of Political Action for the Harvey Milk Democratic Club. 5:30-7:30pm. 77 Geary St. Info: 397-9748

HMI @ Harvey Milk Civil Rights Academy

Harvey Milk Institute Special Event: "Uncle Lynne's Academy for Ladies and Gentlemen." Join the 21st century queer Miss Manners for dykes, Lynn Breedlove, in a workshop where femmes and butches inform each other what they like and don't like. Breedlove, a novelist and front guy for Tribe 8, is a famous ex-asshole who has learned by horrendous trial and error how to be a gentleman. \$15. 6:30-9:30pm. 4235 19th St. (at Collingwood). Registration/info: 552-7200; www.harveymilk.org

Cole Hall, UCSF

Lecture: Dr. Susan Love, author of Dr. Susan Love's Breast Book, discusses her experiences as a woman and out lesbian in medicine. Free. Noon-1pm. UCSF Medical Center, 513 Parnassus Ave. Info: UCSF LGBT Resources, 502-5593.

WANNA SUBMIT?

Send your calendar event listings to:

Mark Mardon
Out & About
Bay Area Reporter
395 Ninth Street
San Francisco, CA
94103

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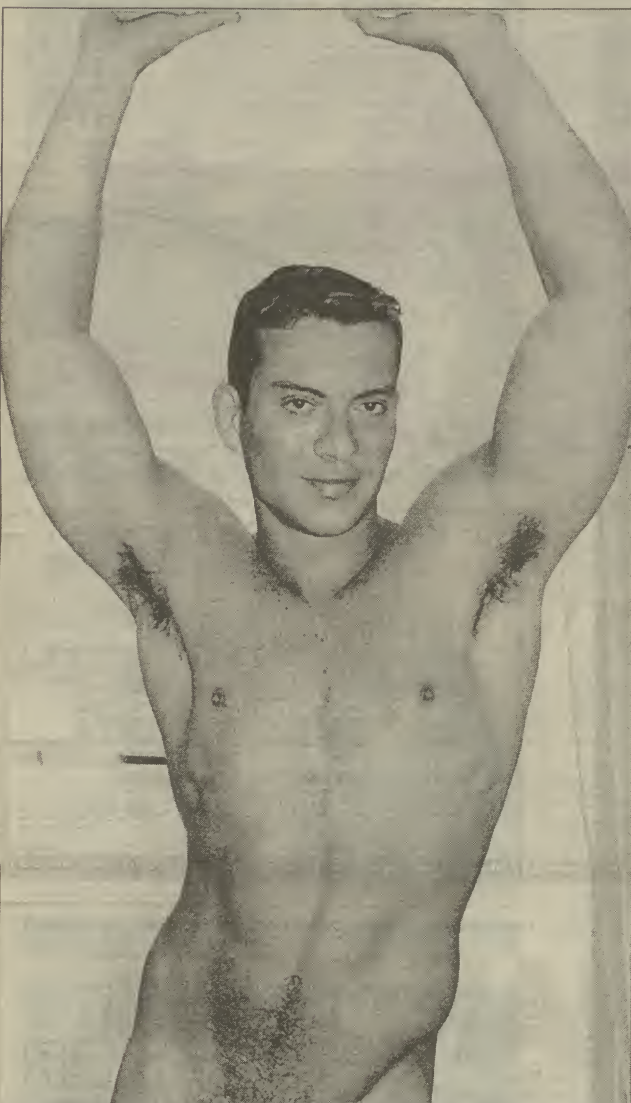
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PARTING GLANCES

•Pleasuredome, Sunday Oct 7•
You: Extremely attr. White guy, blond hair, built swimmers build, saying a prayer on dance floor when I noticed you. Have a attr. Phillipino boyfriend. Me: Handsome, built Blk man. Would like to meet you, two. Would like to develop a good friendship/relationship. Thanks for a good dance & conversation. Sorry about your incident the night before.
"Peace!" ☎ 71075

Watergarden SJ Employee "Johnny"
I get a room & I fantasize, you to come in, J/O. I can give you oral service, for you look so hot to thy eyes.
☎ 71076

"Glen", Folsom Street Fair,
I wanted to call but lost your number. You liked my smile, lei, and leather. Let's hook up. ☎ 71077

•Folsom Street Fair•
Me, a security guard in a cowboy hat at 9th and Howard gate. You in a harness and jeans cut offs. I want to kiss you again. ☎ 71078

Margaret Cho, 10:30 Eyecontact?
Me: GAM w/friend, you GWM w/? You were in same row across aisle. We smiled at each other when leaving. Interested in meeting for more!? ☎ 71079

"Brady!" Castro St. Fair Evening
You were on Castro nr Henry and we had fun. Call if you want a 3-way. ☎ 71080

•Folsom Fair•
Smirnoff booth @ 10th St. Me: pouring drinks, lthr vest, rope harness. You: muscular too, nice tats- nod & smile- Let's try to meet. ☎ 71081

Mom In China, Lives In Kauai
You're a native & love Kauai, me too! Met on underground from Church, I got off at Powell. I wanted to talk more. Please contact me. ☎ 71104

10/12 Fri. You Curly Brn Hair
Wearing gold Sarong. Me tall long hair hunk blu T. Saw you @ Castro again on Haight. You were moving too fast for me to speak around the lump in my throat. Coffee? ☎ 71105

F-Train Market/Castro Sat. Oct 13
Me: sunglasses, headphones, T-shirt: "His pain, your gain!" Hand with nail. I said hi- allowed you to enter first. Wish I'd sat with you. Give me another chance? Let's meet. ☎ 71106

Starbucks 10/6 5:30pm
You: red t shirt, jeans, goatee, glasses. Me: blue/white shirt goatee, sitting. Lot of contact. I was waiting for a friend. Shall we meet for coffee? ☎ 71107

SF Badlands, Sun, 21 Oct, 7:00
You: BM, musc, wearing ball cap, standing near entrance with friends. Me: WM, goatee, wearing ball cap with Japanese writing. We: immediately caught each others eyes with I entered with a friend. I'm visiting from NYC but you would be worth a return visit. ☎ 71132

Tues 10/23 Bell Mkt, Noe Valley
You: red t-shirt, nice eyes. Me: lime green striped polo shirt and jeans. Saw you in produce, then four people behind me in line. Let's go shopping together sometime. ☎ 71133

Webster Safeway 10/23/01 4:20pm
Me: brown plaid shirt, jeans, s/p hair. You: short hair, great face, smile. You said "wanna dance?" I smiled and should have said "I'd love too!" Try again? Call me. ☎ 71156

Cute Italian @ Open Studios
Sat 10/20/1 tended bar. You wore a red turtleneck, black leather jacket. Our eye contact lasted long after I gave you a beer. Let's meet for a drink, Ed. ☎ 71157

Sun, 10/28 Ft. Funstn Frontrunnr
You: adorable smile and adorable dog. Me: running by (twice) with group. Let's meet for a date, a run, or a game of fetch with our dogs. ☎ 71158

SEEKING RELATIONSHIP

"GWM Seeks Hombre"
I am GWM 30ish, good lkg, energetic, & deaf guy seek to share entertainments plus sports. Pls no screaming females, barflies & NS. I am attracted to Hombrs with wolf howls. If you are ready up to this point, please call & let's see if we can go out & have blast time! ☎ 71082

Seeking A Vigorous Top Mate
Me: middle aged AM bottom in fine shape, 5'7". You: strictly top, clean, N/D, no communicable disease, any race/age, have an eager able good size tool. ☎ 71083

Monogamous Muscular Man
Seeks same 40-55, HIV-neg., with sensitive nips for dating (T.V., movies, dining) & titlplay in S.F. I'm Asian, 5'7", 150#, 40c, 30w, HIV-neg. NS, no anal. ☎ 71084

I Will Cook, You Drive
Masculine, 6'2", 250, dimples, handsome, Eastbay marbol, seeks (all the shots kind of man), HIV- for fun romantic times. I'm All American and enjoy the edge. ☎ 71085

Your Dream Wife
Slender smooth feminine Asian, incurably romantic educated androgynous, enjoy sensual sex, movies, gardening, housework, cooking, 5'9", 124lbs, 30's. My husband: Caucasian, masculine, strong, professional, height-weight proportional. Early retired, ok. ☎ 71108

Redhead
GWM, 40, 5'10", 170lbs, blu eyes, ex-navy. Owns mobile home, Santa Rosa native. Seeks female companionship. ☎ 71109

Sonoma County Non-Smoker
Mature HIV+ bottom sks top over 50. Possible ltr, but there must be chemistry. Life is too short to waste on the 3-date rule. ☎ 71110

Skq Older Sex- Compatible Male
Me: attr., masc., pleasant, affectionate, alternative, literate, 45, HIV+, 6'2", 175, leather curious. You: patient, funny, friendly, progressive, prof., dominant, handsome, NS, ND, HIV+, tall, cut, hairy, verbal, kinky, 47-58. ☎ 71134

•Weekend Of Sex•
WM 40 brn/brn stocky seeks man of any race, age, build. For sex after work and weekends. I'm in the East Bay. Very discreet. ☎ 71135

Sexy, Sane, Seasoned ISO Same
Good-looking PGWM, tall, very fit, smooth seeks gay man, 45+, fit, grounded for repeat wild gigs and hopefully more. ☎ 71137

Santa Rosa Native!
SWM, 40, 5'10", 170#, ex-navy. Red hair, enjoys outdoors, talk radio, exercise. Seeks female relationship. ☎ 71138

Looking For Companion Friend
Please be under 40, very trim, handsome GQ type want to spend quality and intimate time, share feelings, travel weekend getaways. Please help Asian man 65 to enjoy life. ☎ 71139

Oral Expert
Attractive Black male 5'9", 158 48, HIV- shaved head seek White male 50 to 65 well endowed for hours of fun. ☎ 71160

Semi-Normal, Employed HIV+ GWM
Looking, but don't want to get married on the 2nd date. Someone with common sense that can think on his own. Not 100% either way. 32, 6'1", 215#. ☎ 71140

In Shape GWM HIV+ Man
Handsome 42, 6'1", 190 dark hair/moustache masculine bottom/vers, enjoys gym, sports, movie, food. New to city, looking for GWM top/vers who enjoys similar interest w/o bar scene. ☎ 71141

Oral Service
Masculine White man 5'10", 170#, 7"/u/c large balls, HIV negative, DDF, healthy, need regular service. ☎ 71142

Fuck & Piss Slave Wanted!
Seeking a bottom/drinker who's spiritually based and erotically driven. Master is handsome, early 40's, 5'10", 175lbs, br/bl, moustache, in nice shape. UB2. Fuck with condoms. Single men only. ☎ 71143

Poz Loner Seeks Same
Dark, smooth, muscular, masculine Blackguy; bookish techie, quiet, doesn't socialize. 5'10", 180, 44, 31" waist, 44" chest, nice body. In bed: non-verbal, affectionate. Seeking muscular, masculine cohort. ☎ 71161

Nice Mixed GA-WM Available
Cute professional, 34, 5'7", 150, hairy legs, dimples, conservative, fun loving guy ISO handsome, in-shape, HIV-, professional man to date on the weekends eventually settle down with. ☎ 71111

HIV+ GBM Top Seeks HIV+ GWM
39 ft 160 GBM top seeks small build, smooth submissive GWM under 40. A+ for boys with tight butts, & good cocksuckers. ☎ 71159

Masculine WM Seeks BM Dating
Muscular, handsome, adventurous, ambitious intelligent HIV+ early 30's seeks Blackmen 25-40 for friendship, dating even better if relationship evolves. Herb ok, no twerkers please! ☎ 71136

Let's Set The Nights To Music
GWM ISO good looking masculine men for friendship, sex, possibly more. I like the outdoors-quiet romantic nights at home, loving one another and building a life together. Let's make it happen. ☎ 71162

SEEKING ADVENTURE

GAM ISO GWM For Safe Clean Fun
37, 5'10", slender build, and lean cut. Not into scene. Enjoy long foreplay, kissing, j/o, oral, massage, lots of body contact. Must be STD free and healthy living. ☎ 71086

Sex Pigs In Portland
Well hung uncult BM ISO talented mature bottoms for deep plowings and/or oral experts for hot suck sessions at your place. Aroma, videos, dentures, are pluses. No conservatives. ☎ 71087

Horny Hobo
Homeless guy, UN Plaza, Market, looking for fun, safe togetherness. Smooth built, hairy chest, light skin, hazel eyes, big feet. English/French/Welsh. ☎ 71088

GWM Seeking Fun Encounters
WM, 46, 145lbs seeking trim Asian or Latin under 50 for passionate and fun encounters. Do you love to kiss, cuddle & get wild? Your place or mine in SF. ☎ 71089

Just Shut Up And Ride
WM 36 5'10", 200lbs blond/blue clean cut muscle guy wants good looking masculine men to screw. Call anytime. ☎ 71090

Hot Oral Bottom!!
ISO hung oral top, 8 1/2 or bigger. Well built for hot times. Me: 5'11", 170#, blue eyes, lite hair, tan, husky football player build. A definite plus. ☎ 71092

Verbal Guys
Strip me naked, get me on my knees, sit on my face, and tell me what to do. Healthy, negative-straight looking, trim-bodies WM 42. ☎ 71093

White Top With 9" Cock Wants Hot
White or Latino ass to fuck. You be under 40 and submissive. Me: 57yrs old 9"cock 6'0", 165lbs, drk brn hair brn eyes glasses, hairy chest & stomach. ☎ 71094

They Say Opposites Attract?
Gental, loyal traditional romantic GWM professional mid 50's, stocky, smoker, non-gym top fraip HIV-, cut hard looking for submissive, loyal GWM cut bottom for regular servicing in oral/Greek. ☎ 71095

Deep Throat Cocksucker
Needs hard cocks to lick, slurp, suck. Tl work & verbal appreciated to make me hungrier & to open up my throat- 5'7", 160#, 53y/o, hairy, musc., buzzcut, go-L. ☎ 71096

Sonoma Fist Slave
ISO exp hb top HIV- 35-45, fit, for overnight stenes. Slave: 6'1", 220, fit, 5'7" flat top, x-military out door type, Fox. ☎ 71097

Fisting Butts Wanted ASAP
GBM 5'8" 185 med hands into top videos watching red hankies/blue hankies. ☎ 71125

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Headline, 30 characters maximum

Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BAR Talk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103

Tops Only- Bored With Same Old game? Try a structured encounter w/another top. Answer, ad for details. Ub: slim build, 30's-40's, experimental. ☎ 71099

Black Available For Quality Master. Me: 5'11", 175lbs, 50, muscular, professional, loner by choice, personable, CMJ, made to serve. You: a patient top with a long time desire for a quality slave. Interested in control, humiliation, building a meaningful relationship, and good times. Serious only, let's talk. ☎ 71099

Beginning Cocksucker Needs a w any size tool to practice on. Seek nice gentle patient submissive to my fantasies, let me learn between your thighs your bottom. ☎ 71112

Fuck Me Naked Hot Latin Boy With deep throat, tight ass nice legs, like to suck and get fucked, Redwood City area 27years old. ☎ 71113

Blue Eyed-Masculine-Daddy SWM, 60, 5'9", HIV-, hairy, big dick, balls, tamed, oral but versatile, seeks hairy guy under 35 will date travel, send pics on internet, Santa Cruz. ☎ 71115

Like To Show-Off? Masculine, muscular, Italian topman wants to photograph in-shape men, 18 to 45. Especially Black, Asian, Latino blue-collar, White guys. Tattoos, bubble butts are A+. You keep photos- No \$\$. ☎ 71116

Sex Wanted GWM needs sex daily. I enjoy sucking and being fucked. If you are always horny- let me service you. All ages & races. ☎ 71117

Dominant, Endowed East Bay Black man, 47, seeks mature, submissive Hispanic men. Dark skin, dark hair, moustache big turn-ons. I'm discreet, honest, eager to please. Sincere responses only please. ☎ 71118

Be My Sweet Hairy Daddy WM, 42, 180#, romantic, 7"uncut, hairy, seeks extremely hairy daddy types 38-58, for romance and fun. Must be outgoing and affectionate. ☎ 71119

31, WM Looking For A Good Friend. Interests: Yoga, music, dancing, movies. Looking for lrt, no flakes, please prefer under 45. ☎ 71120

Dirty Old Man! (No sense of decency whatsoever). Seeking bad ass butt boy. ☎ 71147

Seeking HIV+ Guy Daytime Tall 38yo attractive GWM seeks very oral 26-36yo bottom or versatile any race with slim smooth build for hot daytime sex possibly more. ☎ 71121

GWM, 65, 5'8", 162, Fit Top Seeks 38-48 GWM or GLM bottom my size or smaller for on going relationship. Me: academic/writer, like arts, nature, travel. You: share my interests, fit, financially secure. Serious only. No tricks. ☎ 71122

Submit To My Erotic Desires Dominant masculine GWM, handsome, 42, 5'7", 180, goatee seeks submissive. Sex slave to fulfill my desires. Please my big cock and tongue my hole. Worship my feet. Thirsty only. (SF only). ☎ 71123

Olderman Seeks Younger Friend GWM, 70's, 5'8", 175, attr., young looking-acting seeks an 18-45 gdlk.g. Boy-toy for on going friendship. Various scenes explored and mutually enjoyed. ☎ 71124

Big, Fat and Chubby Seeking big men who want mutual dildo and nipple play by GBM 49yo. 5'11", 250lbs, only fat and chubby men with nipple and dildo experience. ☎ 71126

"Party Pals!" Handsome SWGM 39 years old who likes to party and have hot safe sex! Ages 35-40 in East Bay. Leave message. Don ☎ 71144

Hot WM Lking For S.Vale Bear/Dad 6'1", 230lbs, 8"tool, very clean, ub-2. Hot 40yo. in Sunnyvale looking for hot dad/bear- type in the S. Valle/S. Bay Area for day & nite fun. ☎ 71145

West Sonoma Co. Cock Sucker Sweat sensuous mouth for long suck sessions. Play with my nips and look in my eye while I swallow your meat. ☎ 71146

Top ISO Fuckable Mouth/Butt GWM, 50's, 5'10", 185, short hair, goatee, top ISO fuckbottom. Don't care about looks, age but more comfortable with real men than pretend boys. Appreciate enthusiasm and endurance. ☎ 71148

"Just Shut Up And Ride!" WM 36, 5'10", 200lbs blond/blue clean cut muscle guy wants good looking masculine men to screw. Call anytime. ☎ 71149

If Size Matters To You... I'm sure you'll find my sweet, juicy Black meat impressive. But I need an oral expert who can satisfy, not just try. Be mature, masculine, easy to reach (no machines). ☎ 71150

Anonymous Deep Throat Head Bi WM HIV- 40s dominant very masculine likes getting off down an expert deep throat in dark private places if you are HIV- submissive in shape & hungry. ☎ 71151

Good looking Montana Cowboy New to area seeks a w smooth clean shaven under 40 feminine gentle patient for w/horny open minded. Beginner to learn guy/guy sex to do everything top to bottom. ☎ 71152

Service From Boyish Asian I am seeking smooth, muscular, gym toned White or Asian males to give massage, oral, and J/O service. Relax and let go! ☎ 71163

Cock Slave/Worshipper Service... Big bulge jockboys who love to be verbal, dominant, j/o, face fuck show off, get a little kinky with mature, fit, handsome Italian guy. ☎ 71164

Sonoma Co. Show-Offs Wanted Love to watch you jack off, esp. in semi-public. Photos or videos? Follow-up head and/or rimming if desired. Exceptional talent. Daytime only. ☎ 71165

LESBIAN

Law Enforcement Respond Code 3 Sincere loyal So. Ca. GWF 42, ISO above for friends, pen/e-mail pals. I'm a civilian who respects a woman who wears a badge. Will you take a chance? ☎ 71166

FETISHES

Older Asian Men I'm interested in meeting older Asian men 60+ who enjoy receiving slow, sensual- oral pleasure all over. I'm a 45yo LM 6', 165lbs. Not into gay scene. ☎ 71101

Will Be 2nd Slave Will drink all liquids, serve you, clean up, then sit in corner or leave. I'm 59, slim, leather, + healthy. ☎ 71167

Erotic Rope Bondage Expert bondage top, GWM, 43, 5'8", 160, good looking, athletic, HIV-, seeks masculine, in-shape bottom, 21-40, for challenging erotic bondage. Gags, toys, light S/M. Discreet, trustworthy, SF or East Bay. ☎ 71129

Bodybuilder Needs Bodyshaving Mature bodybuilder needs body shaving to bring out definition of muscles. Cock and balls too. ☎ 71127

Enjoy Long Rim Jobs Plus More Making love to your hot ass and cock and eating and drinking your hot ranch. My pleasure. Have it your way by energetic Vallejo oral expert who visits SF. ☎ 71131

Want To Be My Boy? Dominant top looking for boy under 35, fit and slim, for me to do with as I please. Into CBT, SM, DS, TT, etc. Mild to wild. Me: 5'8" built 41. Call me boy! ☎ 71128

"Wanna Wrestle?" Attractive, slenderly muscled 43yo. GWM with erotic wrestling fantasies wants to make them real by playing with hot, well-built guys into affectionate, sensual aggression. ☎ 71102

In Experienced Masc, FF Bottom In shape, handsome GWM, 41, 6'2", 185lbs, dark hairy moustache ISO experienced GWM tops into ass play & FF. No fats. ☎ 71130

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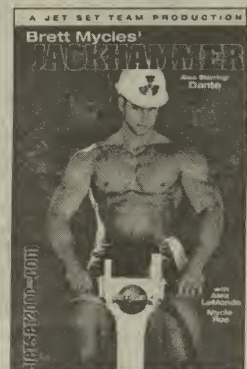
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Film Arts Fest

◀ Arts cover

years of working behind the scenes in San Francisco city politics. What better idea for a first film than a documentary, *See How They Run*, about the re-election of America's most prominent urban black public official — one Willie L. Brown, a politician who has shared the cover of *Newsweek* with New York City's Rudy Giuliani (under the headline "City Slickers"), a man who had the ear of the President, and a man considered the best-dressed, most pro-gay mayor in America. The election itself might be little more than a formality — after all, "Da Mayor" had as his leading opponents the former mayor (whose 1995 campaign had almost literally gone down the drain when he appeared naked in a shower with two loud-mouthed radio DJs) and that hapless official's former campaign manager, around whom nasty rumors had been circulating concerning a violently abusive domestic relationship.

At first glance, Morse had a collection of colorful characters starring in a drama that lacked a second act. While we all know what happened next, an 11th-hour write-in campaign on behalf of gay Supervisor Tom Ammiano that turned the coronation into a rather testy election revealing the faultlines running beneath the city's liberal establishment, the resulting political vaudeville is well worth a look. With the cooperation and trust of all the parties she filmed, Morse is able to give us a glimpse at the kind of political jousting that is normally far off camera. She's able to reveal the



Da Mayor savors a good laugh in *See How They Run*.

public and private sides of two ferociously competitive men, both claiming to represent armies of disenfranchised voters. Mayor Brown — perhaps the last man in America to appreciate the dual fashion and political statement of a properly worn fedora, while Ammiano is seen joking about a possible victory-night gown — comes across as an odd combination of regal sophisticate, with just

Point of no return

Mayor Brown plays a bit role in another, more ferocious film which hints at the power of politics clashing with the nihilistic forces of pop culture to define the everyday flow of life in a part of San Francisco so far removed from the Castro that it might as well be on the moon. *Straight Outta Hunters Point* dramatically illus-

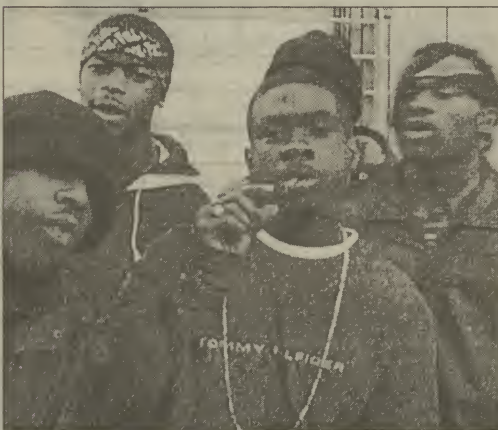
In 'Lifetime Guarantee: Phranc's Adventures in Plastic,' we come to realize that Phranc's plight to fit in, despite her need for bowties, suits, and other bits of male drag, is quite painfully real.

the hint of a sore winner peeking around the edges of the public mask.

Morse's deft editing of voter comments ultimately steals the film. One woman wishes that Brown could be elected King, with Ammiano as his Queen; while a Hunters Point preacher pointedly tells his parishioners, "We need a king, not a queen." Morse subtly underscores the class divisions between the two camps — an angry gay man argues with a pro-Ammiano/anti-malling-of-the-Castro picket line, while Brown is seen basking in the ironic endorsement of one of the city's smallest minorities, the Republican Party. *See How They Run's* as-yet unwritten third act is, of course, the 2003 mayoral election, with Brown barred from running for a third term. (Castro, 11/11, 8 p.m.)

trates how a daily brush with death can radicalize ordinary people and help shape a pop art form, while somberly noting that the engine of progress can get stuck in reverse. *SOHP* director Kevin "Y2K" Epps grew up seeing life as it was brutally filtered through the windows of the Hunters Point housing projects, projects that he points out were originally constructed during a brief dawn of hope when thousands of black families migrated to the once densely-forested hilltop to fill the shippard jobs created by America's entry into WWII.

A member of the rapper generation whose small startup record labels are the only alternative to the drug economy, Epps' doggedly handheld camera roller coasters through a dead zone of liquor stores and small churches patrolled by a small armada of



Straight Outta Hunters Point: a daily brush with death.



Lesbian folksinger Phranc kisses her beloved Tupperware.

police squad cars, the only representation of the City and County of San Francisco for hundreds of jiving, rhyming teens who could as well be living in Dallas, Birmingham or Kabul. Epps wisely forsakes a more traditional structure, choosing instead to be a hip-hop Fellini showing us life as it goes over the edge. Most memorable are the images of guys spinning the wheels of their souped-up cars until they are literally smoking — and sadder images of dying teens freshly shot by kids like themselves. *SOHP* plays the Castro Sunday at 3 p.m., along with *Step Show: Portrait of a Black Fraternity*, an offbeat look at black frat brothers who use dance in a unique way to establish identity and forge a link with the past.

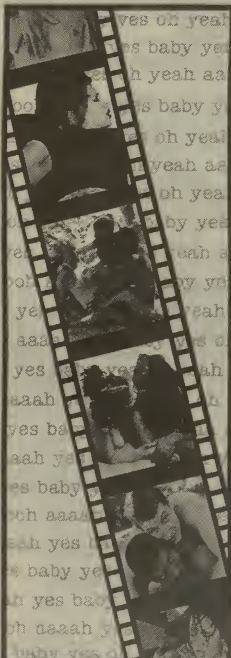
The *Pop Pop* program (Balboa, 11/8, 9 p.m.) contains two gems. *Loss Prevention* is Jeanne Finley's ironic look at the relationship between a 79-year-old shoplifting granny and her helplessly codependent daughter. Caught stealing aspirin in a South Florida Wal-Mart, granny gets a choice of hard time or 10 weeks in Senior Citizen Shoplifting Prevention School. The story, originally told in a

slightly different form on public radio's *This American Life*, emphasizes how the sins of one generation are passed on to the next. Meanwhile, *Lifetime Guarantee: Phranc's Adventures in Plastic* is the hilarious and ultimately poignant account of a lesbian punk singer's middle-aged crisis and transformation into a "Tupperware lady." At first we think we're part of an elaborate put-on, goof, or black-comedy revenge by lesbian chic on Middle American womanhood, but gradually we realize that Phranc's plight to fit in, despite her need for bowties, suits and other bits of male drag, is quite painfully real. The film is especially good at juxtaposing hilarious if sincere Tupperware-party sales pitches with Phranc's private asides to the camera about her bitterness about not quite achieving the acceptance she clearly desires. Particularly well done is a segment where she guest stars on the *Donnie and Marie Show*, gets a flood of compliments from her fellow Tupperware buddies, but is snubbed by the company bigwigs. ▼

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A scene from *Step Show: Portrait of a Black Fraternity*



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DVD

Secret violence

Antonioni's 'L'Avventura'

by Gary Morris

Antonioni's *L'Avventura* has been canonized as a key work of cinematic modernism, but it almost didn't get made. The production was fraught with problems. The rocky Aeolian island on which much of the first half of the film was shot (Lisca Bianca) had neither electricity nor water and was subject to such violent weather, including a tornado, that arrivals and departures were always problematic, and at one point the crew was stranded entirely. Actress Lea Massari had a heart attack that put her in a coma for two days. The company financing the film went bankrupt during production, forcing a strike by the unpaid crew. Even the boat that figures prominently in this "adventure" was not safe from the film's curse: it was seized by the owner, forcing Antonioni to use a noticeably larger replacement.

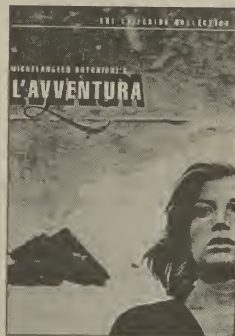
Initial audience reaction continued the downward trend. *L'Avventura* was trashed by the crowd at Cannes, rejected as an overlong (145 minutes), soporific, pretentious work about shallow people and their trivial lives. Fortunately, a small band of critics recognized the film's ravishing pictorialism in the service of a vision of modern life as a quiet hell of ennui. They managed to get Antonioni the festival's Grand Jury Prize, the first step in rehabilitating *L'Avventura* and securing its place in the upper tier of post-war cinema classics. Surprisingly, it was also a box-office success.

L'Avventura has a deceptively simple premise. A group of upper-class Roman couples takes a boat tour of the Aeolian islands. These pleasure cruisers include the couple Anna (Lea Massari) and Sandro (Gabriele Ferzetti), and Anna's friend Claudia (Monica Vitti). Anna vanishes during a tour of a desolate island made of volcanic rock, and Sandro and Claudia spend the rest of the film searching for her. In the process, the Anna-Sandro relationship is reborn with Claudia and Sandro, who ends up cheating on her just as he cheated with her on Anna.

Antonioni has been accused of creating stick figures, puppets of fate who move incomprehensibly against the director's sleek, sterile backdrops, but *L'Avventura* in fact excels as a character study. Sandro is a typical Antonioni male, self-absorbed and shallow, grasping and self-pitying, with artistic pretensions based on nothing in his personality. "I saw myself as a genius working in a garret," he says. "Now I've got two flats and I've neglected to become a genius." Anna is one of the director's powerfully unhinged women, seeing the world too clearly through the eyes of a temporary visitor to an alien culture. Antonioni never clarifies the secret of her misery, or her whereabouts, but offers clues to her personality in the few scenes before she vanishes.

Shark bait

Anna desperately tries to create a feeling of being alive where there is none. She interrupts the dreary leisure of the boat trip by pretending a shark is after her (a pointed metaphor for Sandro). Even her lovemaking with Sandro is shown as confused and disconnected, punctuated by jerky, un-



certain movements as she tries and fails to connect with her lover. Despite being quickly dispatched by the director to an unknown fate, the idea of Anna dominates the film as a symbol of all that is unobtainable and unknowable in life. Claudia, on the other hand, is not part of the *haute bourgeois* world of her friends. She's from a lower class and, in the director's Marxist world view, the only character who appears to have some connection with her own emotions. She initially repudiates Sandro's advances, which happen too soon after Anna disappears, and she's the only one who seems to really want to find her friend. These qualities of fidelity and simpatico are part of what make her attractive to Sandro, and make him betray her in the end.

The dissenters at Cannes hailed *L'Avventura* "for a new movie language and the beauty of its images." One of the fascinating things about this director is his ability to create tension between a world of pristine, almost abstractly beautiful images and the emptiness of the lives that foreground them. In one of *L'Avventura*'s most powerful images, Antonioni's camera looks down on Claudia as she stares transfixed into a voidlike ravine with waves crashing in and out; ostensibly she's looking into the void that may have claimed Anna, who was certainly suicidal, but the ravine is an unmistakable metaphor for a world of primal, inescapable violence and inscrutability.

The island, the film's metaphorical center even though it's only seen in the film's first half, is alive with what Antonioni called the "secret violence" of life, constantly threatening, and sometimes overwhelming, humankind: an ominous hurricane on the horizon, a huge boulder falling into the sea, the probable absorption of Anna by the sea. In a 1961 interview, Antonioni quoted Lucretius in words that offer a perfect description of *L'Avventura*, indeed his entire oeuvre: "Nothing appears as it should in a world where nothing is certain. The only thing certain is the existence of a secret violence that makes everything uncertain."

Criterion's print, a digitally restored anamorphic transfer, is gorgeous and sharp throughout. The two-DVD set has an original trailer (unrestored), feature commentary by critic Gene Youngblood, the director's Cannes statement, Jack Nicholson's recollections of Antonioni and readings from his writings, a restoration demonstration, and an essay by Geoffrey Novell-Smith. The second disc contains a one-hour documentary made for Canadian television that is mostly testimonials to Antonioni's greatness, though it only covers his career up to 1966. ▼

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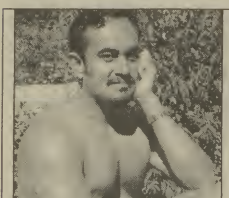
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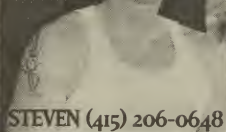
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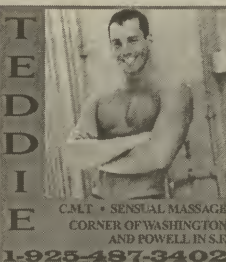
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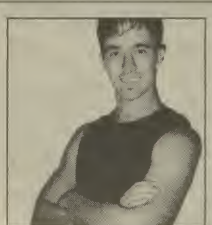
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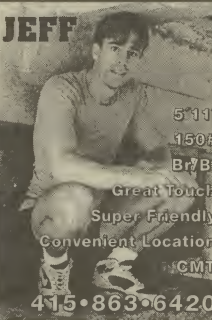
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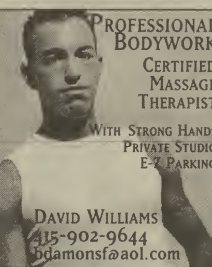


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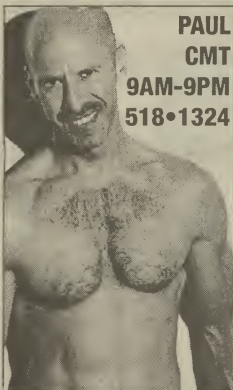
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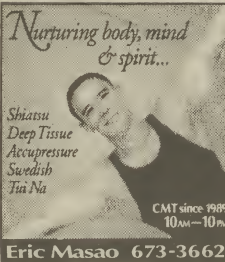
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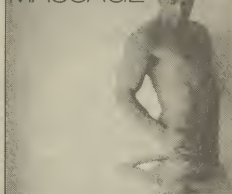
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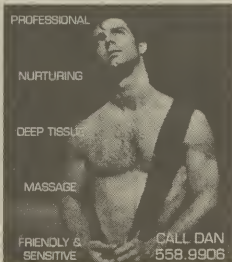
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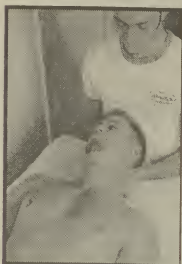
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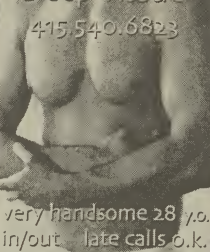


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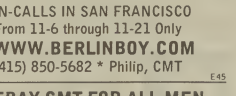
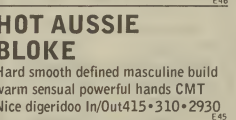
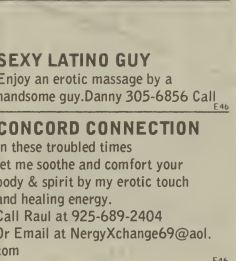
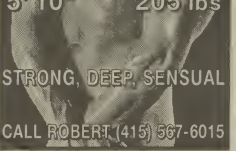
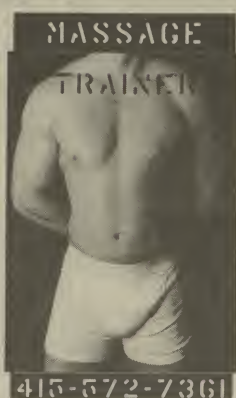
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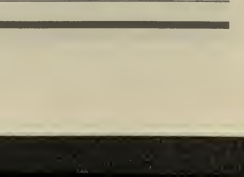
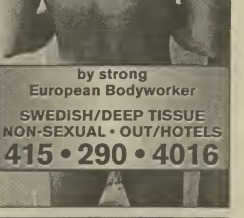
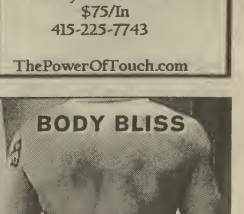
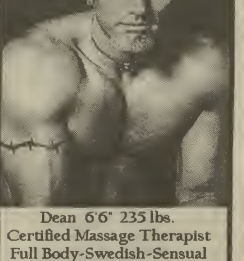
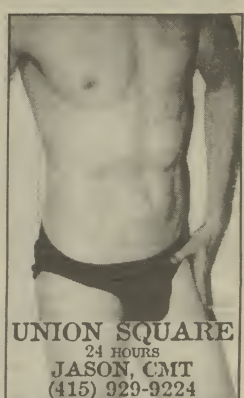
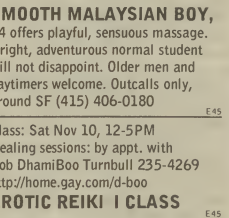
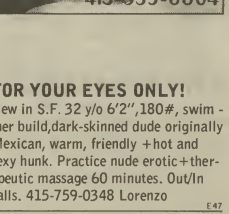
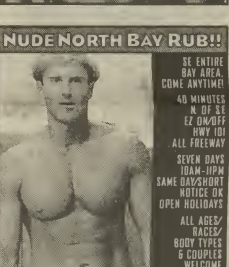
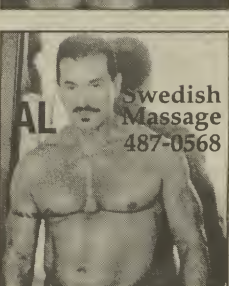
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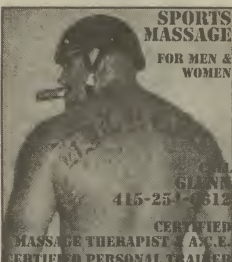
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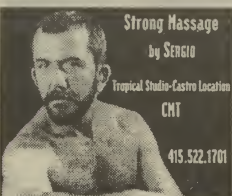


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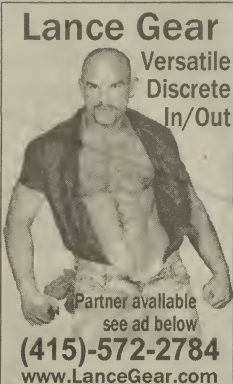
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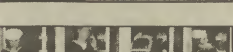


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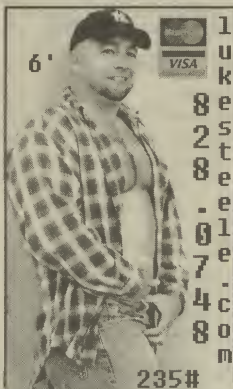
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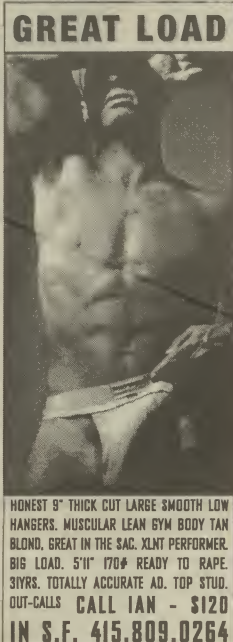
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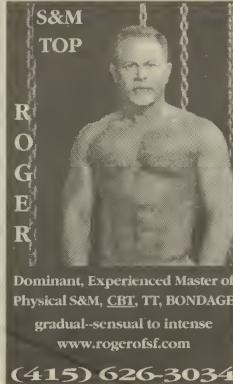


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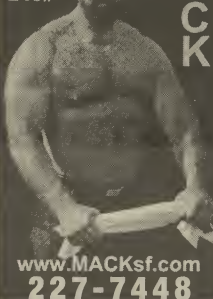
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slimmuscly@yahoo.com

MAKE YOU SWEAT



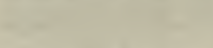
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Handsome good body 5'11", 160 lbs
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Dominant Leatherman

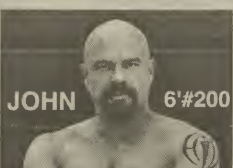
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6'1", 220#,
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flat top,
Blue Eyes,
mustache,
7" Uncut.
Bondage,
SM, WS,
CBT,
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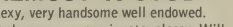
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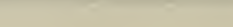
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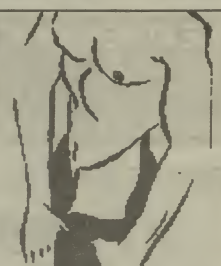
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